

1992

The Darius Milhaud Society Newsletter, Vol. 8, Spring/Summer/Fall 1992

Darius Milhaud Society

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THE DARIUS MILHAUD SOCIETY NEWSLETTER

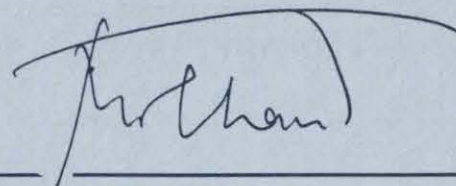
Cleveland, Ohio

Spring/Summer/Fall 1992

Vol. 8, Nos. 1, 2 and 3

I can affirm that there is no manifestation of contemporary musical thought, as free as it may be, which is not the result of a solid tradition of which it is a consequence and which does not open a logical path toward the future. All work is only a link in a chain, and new contributions of thought or of technique are only

added to the entire past, to the entire musical culture. Without this inventiveness it cannot stay alive.



CENTENNIAL FESTIVALS

MILHAUD BIRTHDAY CONCERTS. In the United States from May 1991 through May 1993, numerous festivals have presented all-Milhaud programs, including three on Milhaud's actual centennial birthday, September 4, 1992:

In Los Angeles, California, Ann Gresham performed *Trois Poèmes de Jean Cocteau*, *Six Chansons de Théâtre* and *Caramel Mou* at the Severin Wunderman Museum on the occasion of the opening of a Cocteau exhibit there.

In Oakland, California, pianist Daniell Revenaugh organized a program performed at Mills College that included *Mills Fanfare*, *String Quartet No. 3*, *Une Journée* for piano, *Quatre Poèmes de Léo Latil*, *Quatre Chansons de Ronsard*, *Quatre Poèmes de Paul Claudel*, for voice and piano, *Sonatine* for cello and piano, and *Premier Quintette* for piano and string quartet. In addition to Mr. Revenaugh, performers included the Ivania String Quartet (George Thomson and Karen Shinozaki, violins, Michelle Dulak, viola, David Morris, cello), Elizabeth Eshleman, soprano, Jeff Phillips, tenor and Stephen Rumph, baritone.

In Cleveland, Ohio, pianist Lucile Soulé was assisted by Susan Svetlik, flute, and Anne Soulé, piano. Mrs. Soulé played *Choral*, *Four Sketches*, and two excerpts from *Saudades do Brasil* for piano (Botofago and Gavea). *Sonatine pour flute et piano*, and *Suite Française*, for piano, four-hands completed the program. Mrs. Soulé prefaced the performances with appropriate comments about the music. The reception following the program included a cassata cake decorated with the inscription, "Hommage à Darius Milhaud".

Cleveland radio station WCLV FM 99.5 featured three Milhaud recorded works, one each in the morning, afternoon and evening. Works heard were *Suite Française*, *Sonate* for flute, oboe, clarinet and piano, and *Le Train Bleu*. (The Darius Milhaud Society thanks John Simna for furnishing this information.)

There were also celebrations in Canada and in Europe on September 4, 1992. See this information in the section on International Festivals.

For information about Milhaud festivals on other dates, see page 8 ff. in this Newsletter.



Darius Milhaud, in the concert tent at Aspen, conducting the Festival Orchestra.

MILHAUD PHONOGRAPHIE AVAILABLE The enthusiastically anticipated centennial publication of this important listing of Milhaud recordings was prepared by Francine Bloch Danoën, emeritus director of the Phonothèque Nationale in Paris, the audio-visual division of the National Library of France. The book was readied by the Bibliothèque Nationale for presentation at the time of Milhaud's 100th birthday. It is available to libraries and individuals world-wide.

Organized in an easily readable format, the *Phonographie* contains complete information about the Milhaud records, from the earliest discs of the 1920s to the most recent at press time for the book. One can determine at a glance, who performed, and who pressed the disc and when, plus all the identifying details. The book is an invaluable reference tool for anyone interested in Milhaud's music.

Madame Danoën had previously published phonographies for Gabriel Fauré and Francis Poulenc. The Poulenc phonographie received the Grand Prix de l'Académie Charles Cros.

Phonographie Darius Milhaud (ISBN 2-7177-1841-9) can be ordered directly from Paris by writing in care of :

Bibliothèque Nationale Service de vente,
2, rue Vivienne, 75084 Paris Cedex 02 France.
phone (1) 47 03 88 98 or FAX (1) 42 96 84 47

Cost is 320 French francs plus 25 francs postage.

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VITYA VRONSKY BABIN MEMORIALIZED

The Darius Milhaud Society thanks Madame Madeleine Milhaud for her comments, below:

In 1938 when Milhaud attended a concert in London, the Babins performed a then unknown work - *Scaramouche*. Milhaud was enormously impressed both by their virtuosity and their musicality. In 1941 Victor Babin visited Milhaud in California. He asked Milhaud to compose a work for two pianos, and the *First Two-Piano Concerto* was performed by the Babins a year later in Pittsburgh, with Fritz Reiner conducting the Pittsburgh Symphony Orchestra.

We became very good friends. We saw each other often in Aspen during the Festivals there. The Babins were always ready to study and play new works. They had a delightful home in Santa Fe where we spent unforgettable days with them.

When Victor went to Cleveland to become Director of The Cleveland Institute of Music, he organized concerts in honor of Milhaud. Victor unfortunately died at a very young age, and Vitya then gave us all a lesson in dignity and courage. She was extremely generous, and she shared with her students all that she knew about musical performance.

It is impossible for me to recall Vitya without thinking of Victor too. Both of them were devoted to their friends, to their students and above all to music.

Other tributes to Mrs. Babin were made by:

David Cerone, in a private letter: "Vitya was a great performing artist, a successful teacher and a grand and noble individual whose presence will be sorely missed by all those who were privileged to know her. For those of us at The Cleveland Institute of Music, she was truly the very personification of The Institute mission."

Wilma Salisbury, in the *Cleveland Plain Dealer*: "A few years before her death last summer, Vronsky Babin wrote a personal message to pianostudents. Lauding the institute's 'grand tradition of continuity,' she extolled the heritage of teachers such as Artur Schnabel, the master who taught the Babins during their youth in Berlin. 'From the heights of this memorable past,' she wrote, 'we look forward to the future of the young and to their search for the same ideals in music.'"

Ursula Korneitchouk, in *Le Tambour*: "The death of this pianist of an exquisite musicality . . . leaves a void: Vitya was Vitya. She was unique, irreplaceable, a true inspiration. At The Cleveland Institute of Music where she taught for a good quarter of a century, her demanding artistry and her indomitable spirit personified an ideal."



*Darius Milhaud in Aspen with Vitya Vronsky Babin and Victor Babin
(Photo by Berko)*

Vitya Vronsky Babin, eminent pianist, widow of the late Victor Babin, with whom she performed for many years as part of the duo-piano team Vronsky and Babin, died on June 28, 1992. Mrs. Babin was made a Chévalier of the French Legion of Honor in 1972. She was an Honorary Trustee and enthusiastic supporter of the Darius Milhaud Society.

Born in Russia, Mrs. Babin graduated with honors from the Kiev Conservatory at the age of 15. She took up residence in Paris in 1925, studying with Louis Aubert, Lazare Levy and Alfred Cortot. She and Victor Babin met when both were students of Arthur Schnabel. She toured as concert soloist and with Victor Babin all over eastern and western Europe, the United States, Canada, Mexico, Cuba and Hawaii. Their regular repertory included in addition to Milhaud's music, many other prominent French composers. They recorded for many major record labels.

An artist-in-residence faculty member of The Cleveland Institute of Music from 1961, when Mr. Babin became head of The Institute, until shortly before her death, Mrs. Babin was memorialized at her funeral service with eulogies by Martha Joseph and David Weiner, and musical performances by Laura Silverman, David Cerone and Eunice Podis.

Other tributes included a program performed by Sergei Babayan in Santa Fe, New Mexico, where the Babins spent their summers after retiring from the faculty of the Aspen Music Festival; performance at the Blossom Music Festival concert on August 22 of Rachmaninoff's Barcarolle from the *Suite for Two Pianos*, arranged for six pianos and played by Emanuel Ax, John Browning, David Buechner, Joseph Kalichstein, Jeffrey Siegel and Leonard Slatkin; and a concert presented at The Cleveland Institute of Music on October 25 by Institute faculty members Laura Silverman and Olga Radosavljevich, and former students, Pauli Gold and David Worth, duo-pianists.

MILHAUD MANUSCRIPTS DISCOVERED

The Darius Milhaud Society extends warmest gratitude to Madame Madeleine Milhaud for sending us the following information, summarized below:

The Dutch musicologist Willem de Vries, teacher at the Amsterdam University and author of "Darius Milhaud and Jazz: Jazz elements in *La Création du Monde* (1991)" recently returned from Germany with a number of manuscripts from the Milhaud possessions which he discovered in the region of Nürnberg. The documents were handed over to Mrs. Madeleine Milhaud, widow of the composer, on April 13, on the occasion of a Milhaud concert at the Netherlands Institute in Paris.

When the German troops marched into Paris on June 14, 1940, the Einsatzstab Reichsleiter Rosenberg (ERR) in Berlin had already completed its preparations of how to deal with the "Jewish Question" in the occupied countries. Priority and urgency were given to suspending activities of French Jews, and a "Sonderstab Musik" had been created, headed by Dr. Herbert Gerigk who was co-author with Dr. Theo Stengel of the notorious "Lexicon der Juden in der Musik" published in 1940. In a 2-page memorandum signed by Gerigk, urgent business included control or confiscation of the gramophone industry, Jewish publishing companies and music libraries... and of course, the confiscation of possessions of Jewish musicians and composers. A third collaborator on the "Lexicon..." was Dr. Wolfgang Boetticher, the man in Paris in charge of the above confiscations, who on February 19, 1941 produced a comprehensive list of confiscated possessions, with an inventory of the number of crates, their contents and identification numbers. Of this list, six crates of possessions of Darius Milhaud are mentioned. The destination of the material was the warehouse of the transport company of Franzkowiak in Berlin-Schmargendorf... The French material, including Milhaud's possessions, was therefore probably stored in Berlin or Leipzig (where the "degenerate", according to the Nazis, Jewish art, music and literature was to be kept in the so-called "Hohe Schule der NSDAP, still under construction in 1945.)

With increased allied bombing raids on Hamburg, Berlin and Leipzig, the exodus of museum collections and stolen property from the cities to the country began. . . . and safer places like castles, cloisters, salt mines and caves were sought. . . . Approximately 90 per cent of all goods were found again and made their way back to their places of origin.

The Darius Milhaud Society is very grateful to Ursula Korneitchouk for her translation of the following article, from the German newspaper Süddeutsche Zeitung, Easter 1992:

Several of the manuscripts by French composer Darius Milhaud (1892-1974) that had long been thought lost, have finally resurfaced. The documents - which include an organ sonata, the piano part of Milhaud's *Poème sur un Cantique de Camargue* and some smaller compositions - had been for almost 50 years in the possession of a family in Nürnberg; but their true value only recently came to light as they were being submitted to the German National Museum at Nürnberg for evaluation, upon which they have all been returned to the composer's widow, Madeleine Milhaud.

The Milhaud possessions were never found again. No offers from junk shops or individuals were made to museums or libraries for fifty years. Early in 1990, a Milhaud manuscript from the Aix-en-Provence possessions was shown to the organization of the "Entartete Musik" exhibition (a reconstruction of the 1938 propaganda exhibition on "Degenerate Music") in Nürnberg. Thanks to the intensive research of Dr. de Vries, four manuscripts from the Milhaud possessions were rediscovered and brought back to France. The documents turned over to Madame Milhaud on April 13, 1992 included:

Sonatine pour Orgue, dated 1931, 31 pages, in pencil, in Milhaud's handwriting, bearing his signature. In 1931, the *Sonata pour Orgue*, Opus 112 was published. Comparison of autograph and printed version will disclose if these are different compositions.

Poème pour le Piano et l'Orchestre sur un Cantique de Camargue, dated 1909-1913, 24 pages, piano score only, signed by Milhaud, April 1913. This is Opus 13, dedicated to Léo Latil, first heard on December 5, 1915 (Concert Colonne, Paris), unpublished. The piano score is apparently by a copyist, title plate, annotations and signature by Milhaud.

Le beau de Tripoli de Damas, pour chant et piano. Anonymous, 3 pages, dedicated to Jane Bathori. Undated, unsigned, not identified, but annotations in pencil in Milhaud's handwriting.

Six Petites Pièces pour Madeleine Milhaud, pour piano. Composed by Henri Cliquet (-Pleyel), 1894-1963, 13 pages, dated 1916, autograph in ink by Cliquet. Henri Cliquet-Pleyel studied with Milhaud and later became a member of the School of Arcueil, followers and admirers of Eric Satie (other members being Henri Sauguet, Maxime Jacob and Roger Désormière.)

Dr. Willem de Vries has obtained permission from Madame Milhaud to publish on the historical and musicological aspects of these compositions. A first hearing of the Cliquet pieces is in preparation.

An investigation conducted by the German National Museum determined that toward the end of World War II these manuscripts, which had been confiscated by the Nazis, were stored at the castle monastery of Banz in Upper Franconia along with other materials left behind by the "Rosenberg Gang". The abandoned materials were gradually being used as fuel to heat the monastery. The Milhaud pages fell into the hands of one of the refugees who had found shelter at the monastery and in whose estate they now have been rediscovered.

JOHN CAGE

John Cage, iconoclastic and controversial avant-garde composer, died of a stroke on August 12, 1992, a little short of his 80th birthday on September 5. At one time a student of Schoenberg, and from the summer of 1940 through that of 1941 accompanist and composer for Marian Van Tyl's dance classes at Mills College, Mr. Cage had been widely feted with anticipatory birthday performances in the United States and abroad since January of 1992. In the *New York Times* on July 2, 1992, Allan Kozinn stated, "Mr. Cage is a soft-spoken mercurial figure who started a revolution by presenting the proposition that composers could jettison the musical language that had evolved from medieval times through the mid-20th century. . . . [His] music of the last several decades relies on a combination of chance elements and a kind of game playing in which performers are given general (if sometimes complex) rules that they can apply at their own discretion."

GEORGES DELERUE

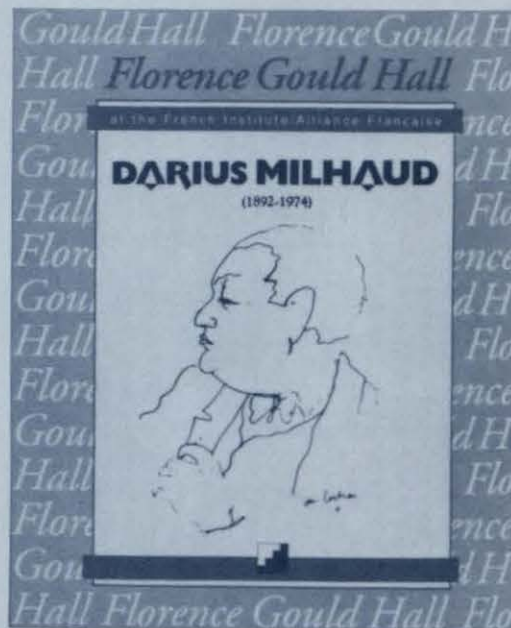
The Darius Milhaud Society is deeply grateful to Madame Madeleine Milhaud and to Wilma Salisbury of the Cleveland Plain Dealer for the information below.

Georges Delerue, student of Darius Milhaud in Paris for whom Milhaud predicted a successful future in the composition of scores for films, died on March 22, 1992, at the age of 67. Mr. Delerue credited Milhaud with deciding his vocation when the latter sent him to Avignon in 1944 to conduct in his place, at which time Jean Vilar invited Mr. Delerue to write the music for Supervielle's play "Scheherezade". He fulfilled Milhaud's prediction admirably by winning a Hollywood Oscar in 1979 for his sound score for "A Little Night Music", starring Laurence Olivier. He also composed the music for "Platoon", directed by Oliver Stone, which received the Oscar for best film of 1986. Mr. Delerue received Oscar nominations for "Anne of a Thousand Days" in 1969, "The Day of the Dolphin" in 1973 and "Julia" in 1977. He won an Emmy in 1968 for the music for the television documentary "Our World". Holder of the prestigious honor of Chévalier of Arts and Letters and winner in 1949 of the Prix de Rome, when he wrote chamber music, symphonies and ballets, Mr. Delerue was in great demand from film directors both in France and in the United States. He wrote eleven scores for François Truffaut, and as demand increased in the United States, he spent increasing amounts of time here, finally moving to Los Angeles in 1981. He said, "In America music is not the poor parent of the seventh art, but possesses a real existence and a fundamental importance in the conception of a film." His last film score was for "Dien Bien Phu", directed by Pierre Schoendoerffer. Mr. Delerue was eulogized as someone unfailingly courteous, gentle, generous and talented, who at the same time possessed great strength of character and a youthful spirit.

HENRI TEMIANKA

The Darius Milhaud Society thanks Ann Gresham for sending the obituary article by Burt A. Folkart in the Los Angeles Times, from which the information below was derived.

Henri Temianka, violinist, conductor, and founder of the California Chamber Symphony, died of cancer on November 27, 1992 in Los Angeles, at the age of 85. Born in Scotland of Jewish-Polish parents, Mr. Temianka studied in Berlin, Paris and at the Curtis Institute of Music before gaining international recognition as winner of the first International Wienawski Violin Competition in Warsaw in 1935, the same year that he made his Town Hall debut. Following appearances with leading orchestras in Europe and the Soviet Union, Mr. Temianka made his Carnegie Hall debut in 1945. He formed the Paganini Quartet in 1946, which toured widely. On August 10, 1949 at Mills College, the Paganini Quartet played the premiere of Milhaud's *Quartet No. 15*, following which they joined the Budapest Quartet in the premiere of the *Octet (Quartet No. 14)* played with *Quartet No. 15*). The Paganini Quartet's first recording, for RCA, - Beethoven's Rasoumovsky quartets - won several awards. Mr. Temianka founded the California Chamber Symphony in 1960 and led its subscription concerts for 25 years. He directed ten seasons of summer chamber music at the Getty museum in Malibu, and in addition to producing three music education films, he was author of many publications, including his autobiography, "Facing the Music", and "The Art of Violin Playing". A supporter of the Darius Milhaud Society, Mr. Temianka also sent copies of programs and his correspondence with Milhaud for the archives, a gift for which the Society is very grateful.



This drawing of Milhaud by Cocteau was used for the program covers at Mills College, the Los Angeles County Museum and by L'Opéra Français de New York.



Madeleine Milhaud, at home with her cat, Mit-sou (Photo, courtesy Michel Dieuzaide, from his new film *Madeleine, épouse Milhaud*)

MILHAUD RECORDING AWARDS The French record industry recently acknowledged several distinguished Milhaud recordings. *Le Prix du Disque Français* was awarded to the reissued recording of *Service Sacré* with Milhaud conducting (Accord 201-892 AAD 1992). Two other 1992 recordings recognized were the reissue of *Le Boeuf sur le Toit (Cinéma Fantaisie)*, Gidon Krémer, violin, with the London Symphony, Riccardo Chailly, conductor (EMI 67405-2), and *Symphonie No. 1 and No. 2*, Toulouse Orchestra, Michel Plasson, conductor (Deutsche Grammophon 435-437-2).

In addition, the *Prix Charles Cros* honored two new recordings: piano and orchestral music performed by Claude Helffer (*Ballade, Carnaval d'Aix, Concerto No. 1 and No. 4*, and *Cinq Etudes*, Erato 2292-45992-2); and *Six Petites Symphonies plus Opéras-minute*, Karl Rickenbacher, conductor (EMI 7.54604-2.) The EMI record is already available at Tower Records as well as at H & B distributors, and the Helffer recording should soon be listed.

MILHAUD PHOTOS SHARED Mills alumna Luraine Collins Tansey was teaching assistant in photography for Roi Partridge at Mills College when she was invited to take pictures of the Milhaud family. The Milhauds had recently left France to escape the Nazis, and Milhaud had taken up his post at the College, when he needed to leave the United States temporarily to conduct a concert. In order to prevent difficulties on re-entry, the family needed new visas with photos and the necessary documentation.

In the Mills Quarterly for April 1992, Mrs. Tansey said, "I took the photos under the Art Department arch near the sculptured Chinese Fu dogs, front and profile views against the white walls. . . . Years later I came by chance across a detailed account of Milhaud's prolific career. Whenever I review [the pictures], I am pleasantly reminded of . . . my little service to a giant of modern music whom Mills had the honor to have in residence."

MADELEINE, EPOUSE MILHAUD is the title of the film photographed by Michel Dieuzaide that recently won the M.I.D.E.M. prize. The film was shown at the Louvre on October 23, 1992 and was broadcast on television in Paris on December 9, as part of the program "Art in Music". Authors of the film are Jean Roy, President of *L'Association des Amis de l'Oeuvre de Darius Milhaud*, who also wrote a biography of Milhaud published in 1968, and Olivier Bernager, producer, who has produced other television films, programs for Radio France/France Musique, and has had broad journalistic experience. In regard to the film *Madeleine, Epouse Milhaud*, Mr. Beranger said:

"This film offers us the privilege of entering the home of Madeleine Milhaud, at an address that all lovers of 20th century French music know well.

"In popular Paris, at the foot of Sacré Coeur, Madeleine brings to life a heritage of memories, documents, testimonial letters. With great warmth and unquenchable enthusiasm she has devoted herself to 'clarification'. Milhaud, certainly, is the center of all. . . . In this film, she recalls for Jean Roy, Milhaud's biographer, her journey from young girlhood, 'already independent' before 1914, impassioned by music and poetry; having her reading card for the book shop of Adrienne Mornier; her relationship with Dullin, Fernand Léger, Claudel (who was a witness for her marriage), Francis Jammes, Satie, Stravinsky and many others.

"Making an appeal for an American film archive, she stressed that the New World was for them [the Milhauds] a land of exile: for Milhaud, who followed Claudel to Brazil; for the musician, herself and their son Daniel, who sought refuge in the United States during the Second World War.

"Actress student of Dullin, stage director herself, sought after for her perfect diction, from the infancy of radio and in the pre-war literary salons, she voluntarily put aside what would have been a brilliant theatrical career. Without hesitation she chose to live beside her husband as colleague, librettist sometimes, impressario, muse, and nurse.

The film is also the portrait of a woman biding her time, knowing how to take advantage of all the stages and ordeals of life, with poise and a sense of mischief worthy of praise, expressing today her pointed opinions with humor and clarity."

Michel Dieuzaide stated:

"I am grateful for my occupation, which has allowed me to meet creative artists on their own level, who are at the same time the living memory of a rich past and an everlasting example of life. All these reasons have led me to choose making the film according to a very simple structure, and I have resorted to filming in black and white in order not to distract from what is essential."

Jean Roy commented:

"... Today, more lively and younger in spirit than ever, she continues to counsel interpreters who come to her, and does not hesitate to travel to Montreal or New York, to Berlin or Prague, when important works of Darius Milhaud were being performed to celebrate his centennial..."



Dedication of Darius Milhaud Lane on April 26, 1992. Left to right: Katharine Warne, Eda Regan, Elinor Armer, Eleanor Cohen, Leland Smith, Edith Smith, Ralph Swickard, Janet McKay, Alfred Evans, Leone Evans, Clinton Warne, Marion Ross. Photo by Randal Becker.

BOOKS NEWLY PUBLISHED Four books by or about Milhaud have been recently published. Milhaud's autobiography, *Ma Vie Heureuse*, completed in 1972, has been translated into Japanese by a former Milhaud student, Sadao Bekku, and is published in Japan. Mr. Bekku was in Paris during March, 1992 to participate in the Milhaud festival performed by the International Music Artists Society (IMAS) of Japan. See the Darius Milhaud Centennial Celebration Performance Calendar, page 23, for festival details.

The *Milhaud Phonographie* that provides a complete bibliography of Milhaud recordings over time was published by the date of Milhaud's centennial birthday on September 4, 1992. See the separate Newsletter article, page 1, about this work, compiled and edited by Francine Bloch Danoën.

In 1992, under the title, *Jean Cocteau - Darius Milhaud, Correspondance*, letters between Milhaud and Cocteau were gathered, edited and published by Pierre Caizergues and Josiane Mas, members of the faculty of the Center for Studies of 20th Century French Literature, the Université Paul Valéry, in Montpellier, France.

Armand Lunel's book *Mon Ami, Darius Milhaud* was published in southern France by Edisud in 1992. These souvenirs of the composer, in preparation at the time of Mr. Lunel's death, were edited and annotated by Georges Jessula. Mr. Lunel, Milhaud's boyhood companion and life-long friend, wrote libretti for three of Milhaud's operas: *Les Malheurs d'Orphée*, *Esther de Carpentras*, and *David*. Mr. Lunel was also author of the text for *Barba Garibo*, in which Milhaud used Mentonnaise folk songs in a cantata/ballet written to celebrate the annual festival of lemons in Menton, France. Mr. Lunel also wrote the texts for two Milhaud works performed by children: *Un Petit Peu de Musique* and *Un Petit Peu d'Exercice*. For performances of these children's works, see the Darius Milhaud Centennial Celebration Performance Calendar, page 26, Evian, France, and Centennial Festivals, this Newsletter, Carpentras, France, June 4.

DARIUS MILHAUD LANE Mills College has long had a small section of the campus reserved for faculty housing. When Darius Milhaud brought his family to California in 1940 in order to escape the Nazi invasion of France during World War II, the College built the Milhauds a house in Faculty Village. The family was in residence there for thirty-one years, and Milhaud's house is now occupied by musicologist member of the Music Department David Bernstein and his young family.

As part of the celebration of Milhaud's birth centennial, Mills President Janet H. McKay acted to obtain permission from the city of Oakland to rename the lane leading to the Milhauds' former home. Following the city's approval, the building and grounds staff of Mills constructed a formal sign designating this landmark.

When the Music Department of the College presented its spring 1992 Milhaud Centennial Festival, Darius Milhaud Lane was formally dedicated preceding the opening concert on April 26th. President McKay summoned a professional photographer and furnished tulip champagne glasses to make the dedication a festive ceremony.

L'HIPPOCAMPE (THE SEAHORSE) In 1933, Milhaud wrote quite appropriate music for this 13 minute documentary film directed by Jean Painlevé, with André Raymond, cameraman. With other Painlevé short subjects, *The Seahorse* was shown at the Cleveland Museum of Art on September 19, 1991 and in Paris on October 24, 1992 at the Louvre.

This film was part of a series, made between 1927 and 1965, in which Painlevé produced the first underwater documentary movie photography. A sound man at Pathé had given him a small waterproof box which would hold a 35 mm. camera and could be manipulated. The early film roll was 7 meters long (23 feet), and since filming was done at 16 frames per second, it was necessary to resurface often to empty and reload the camera.

Other underwater subjects included *The Hermit Crab* (1927); *The Assassins*, about a kind of underwater beetle (1947); and *The Love Life of the Octopus* (1965). These four films, intersticed with others on the vampire, Bluebeard, the fourth dimension and liquid crystals, made a Painlevé smorgasbord both varied and interesting.

In the Painlevé exhibition catalogue, the director described the seahorse as the only vertical fish. The male of this species has a pouch into which the female deposits her eggs. After a period of about 30 days, the embryos are expelled by contractions in a genuine form of childbirth. The same mechanism applies alike to miniature seahorses from the New Caledonian coral reefs and to the giant specimen of the China Sea, which can measure up to 24 inches.

In her film notes, Nancy McAfee commented: "[Painlevé's] films were poetic and strikingly beautiful as well as scientifically accurate. He balanced a rigorous academic attitude with a lyrical sensitivity to abstract imagery and music. In 1930, he said, 'Whatever the chosen subject, the artistic aspect must always be shown to as much advantage as the scientific.'"

Many thanks to John Ewing for providing this information.

MILHAUD SCORES, NEWLY AVAILABLE Since publication of the last Newsletter, the Darius Milhaud Society has learned of the availability of the following Milhaud scores, some of which have never before been accessible except on rental. They should all be available from the American distributors named, but if you attempt to order and cannot obtain them, please contact the Society, and we will do all we can to be of assistance.

Sonatine Pastorale, for solo violin, formerly published by Adès, is now available in a new edition from BILLAUDOT, represented in the United States by Theodore Presser.

Scores published by ESCHIG, which should be available for purchase from the American representative, Theodore Presser Company, Bryn Mawr, Pennsylvania are:

Corcovado, from *Saudades do Brasil*, for flute and guitar

Musique de Théâtre, for winds, percussion and contrabass:
3.3.3.2. - 4.4.3.1. - perc. - celesta - 3cB

Musique pour San Francisco, for orchestra, with participation of the public: 2.2.2.2. - 2.2.2.0 - perc. - strings - public

Première Suite Symphonique, reduced by Milhaud, for piano, 4-hands

Stanford Serenade, for solo oboe and chamber orchestra:
oboe/1.0.1.1. - 1. - perc. - H. - strings

Suite en sol, for orchestra:
2.2.2.3. - 4.3.3.0 - T. - perc. (3) - H. - strings

The following scores should be available for sale by EUROPEAN AMERICAN RETAIL MUSIC in Valley Forge, Pennsylvania:

Fantaisie Pastorale, for piano and orchestra, arranged by Milhaud for two pianos (Salabert) EARM # 7354939

Mémoires et Chansons, for voice and piano, contains *Sept Poèmes de Paul Claudel*, *Trois Chansons de Troubadour*, and songs from *Bolivar* (opera) and *La Rose des Vents* (ballet) (Salabert) EARM # 7972250

String Quartet No. 9, parts only (Masters Music) EARM # 7974033

Pastorale and *Sonate*: two organ pieces, (H. Gray) EARM # 7967961

Sonate No. 1 for violin and piano, (Masters Music) EARM # 7944432

The Darius Milhaud Society is very grateful to Ursula Korneitchouk for helping edit translations, and to Nancy Fuerst, Lucile Soulé and Clinton Warne for editing and proofreading assistance. We express warmest gratitude to Richard Rodda for his work on the first Darius Milhaud Centennial Celebration Performance Calendar as well as for formatting this Newsletter. We also thank Carolyn W. Opsomer for her work in computerizing mailing labels.

DARIUS MILHAUD AWARD Since 1986, an annual award to honor a student showing unusual and diverse talent and achievement has been bestowed during the commencement activities at The Cleveland Institute of Music by Institute Vice-President Gilbert M. Brooks. Recipient on May 23, 1992, was Kathryn Brown, who received her Artist's Diploma in piano at the same ceremony.

In his letter of nomination, David Cerone, President of the Institute, described Ms. Brown as follows: "Born in Saginaw, Michigan, Ms. Brown earned a B.M. degree with high honors in both piano and voice, and an M.M. in piano at Michigan State University. Equally gifted in voice and piano, she has distinguished herself as: one of only five Americans chosen for participation in the 8th Van Cliburn International Piano Competition; first prize winner at the San Antonio International Piano Competition; and first prize winner of the National Young Artists Piano Competition. As a singer, she attended the Aspen Music Festival where she was selected to perform the role of Gretel, and she participated in the Phyllis Curtin Seminar at Tanglewood.

"[Her] personal qualities are above reproach. Artistic integrity, hard work, boundless energy, a winning, positive, infectious engaging personality, exceptional talent and intelligence all serve to accurately profile her."

Ms. Brown's performance credits also include appearances at the Library of Congress, Marlboro Music Festival, and on National Public Radio and Television. Since her receipt of the Darius Milhaud Award, she has won the concerto competition at The Cleveland Institute of Music and performed a Mozart Concerto in October, 1992, with the Institute Orchestra.

Together with Yolanda Kondonassis, harpist, who received the Darius Milhaud Award in 1987, Ms. Brown founded Myriad, a ten-member ensemble of accomplished young performers, many of whom are members of the Cleveland Orchestra. Myriad has been in residence for two seasons at the Cleveland Museum of Art, and the group has presented concerts on tour in the Ohio region. Myriad has programmed Milhaud's *Suite d'après Corrette* for three performances during the 1992-1993 season. (See this Newsletter's description of festivals in Cleveland.)



Kathryn Brown, recipient of the Darius Milhaud Award from The Cleveland Institute of Music in 1992.

CENTENNIAL FESTIVALS IN THE UNITED STATES

During the 1991-1992 and 1992-1993 seasons which surround the centennial birth date of Darius Milhaud (September 4, 1992), a large number of festivals of his music have been presented world-wide. Described below are those about which the Darius Milhaud Society has been informed. Readers are invited to send information about any events omitted from this article or from the Darius Milhaud Centennial Celebration Performance Calendar published in July, 1992. A second issue of the Centennial Performance Calendar is in preparation, and we should be very pleased to include events about which we may not previously have known. If you have information to contribute, please send details as soon as possible to the Darius Milhaud Society address seen on p. 1 of this Newsletter.

All-Milhaud programs and selected series are summarized below, alphabetically by state and city, then chronologically. Program organizers are mentioned when known. Dates are 1992 unless otherwise indicated. Details of programs listed in the Darius Milhaud Centennial Celebration Performance Calendar (DMCCPC), are not repeated here unless there are corrections or changes.

An extended one-performer celebration was presented by Dr. Patricia Taylor Lee, Chair of the San Francisco State University Music Department, who gave 23 lecture-recitals on Milhaud's piano music in California and other states. See the DMCCPC, p. 4, for details.

Marian J. Lott, emeritus professor of piano at the University of Akron commented on Dr. Lee's performance in Cleveland: ". . . a very enjoyable and informative lecture-recital . . . It was helpful to have the hand-out of Milhaud's solo piano music, listed in approximate order of difficulty. With her introductory remarks and the playing of the lovely first movement of the Suite, Op. 8, she won her audience immediately. . ."

ARKANSAS, Conway: On November 9, the University of Central Arkansas Department of Music presented a program organized by Professor Anne Patterson, who added musical commentary. This replaced the program listed for October in the DMCCPC: *Scaramouche* for saxophone and piano (Jackie Lemar and Neil Rufman); *Sonatine* for flute and piano (Carolyn Brown and Carl Anthony); *Suite* for violin, clarinet and piano (Kevork Mardrossian, Kristina Belisle, Carl Anthony); and *Quatre Chansons de Ronsard* (Suzanne Banister and Brian Conatser).

CALIFORNIA, Belmont: The College of Notre Dame presented a concert heard on March 20, organized by faculty member Onnie Wegman Taylor, before which she and Jane H. Galante spoke about Milhaud and the music. See the DMCCPC, p. 2.

Berkeley: The University of California Music Department sponsored three presentations of Milhaud's music: September 20, *Sonate* for cello and piano was presented by Bonnie Hampton and Nathan Schwartz; October 9 and 10, the University of California Symphony, Jung-Ho Pak, Director, performed *Suite Symphonique No. 2*, *Murder of a Great Chief of State*, and *La Sultane* (selections, Couperin, arranged by Milhaud); and on April 23, 1993, the University Chamber Chorus, John Butt, Director, conducted the University Chorus in *Trois Psaumes de David*.

Davis: Three programs at the University of California, Davis, included Milhaud's music, suggested by Dr. Jerome Rosen, Chair Emeritus of the Department of Music, with the cooperation of D. Kern Holoman, conductor. A band concert on March 11, performance on May 3 of Milhaud's *Symphonie No. 12*, commissioned by the University, and Dr. Rosen's performance of the *Concerto for Clarinet* on November 22 are listed in detail, in the DMCCPC, on pp. 11, 13 and 16, respectively.

Hayward: California State University Music Department, in a program organized by faculty member Eleanor Cohen, performed as planned the Milhaud works listed on p. 3 of the DMCCPC.

Ralph Swickard of Los Angeles commented on the fine performances of *La Création du Monde* and the *Suite* for violin, clarinet and piano, saying also, ". . . the California State University at Hayward Music Department deserves commendation for presenting an entire evening honoring Darius Milhaud and his music. . ."

Los Angeles: The City of Los Angeles Cultural Affairs Department sponsored an all-Milhaud concert organized by Ann Gresham, performed on August 30th in live broadcast on USC Radio from the Los Angeles County Museum of Art. The program included the "Adagio" from the *Sonatine* for flute and piano, John Barcellona and William Eddins; "Mon histoire" and "Sans feu ni lieu" from *Chansons de Nègresse*, Ms. Gresham, voice, Terry Graves, guitar; *Trois Rag Caprices*, Terry Graves and Kenton Youngstrom, guitars; *La Création du Monde* for piano, four-hands, Vicki Ray, William Eddins; *Six Chansons de Théâtre*, Ann Gresham, William Eddins; and *Caramel Mou Shimmy*, Ms. Gresham and the Ensemble.

On September 13, the Severin Wunderman Museum presented a concert organized by vocalist Ann Gresham which included her performance with Randy Woltz, piano, of *Trois Poèmes de Jean Cocteau* and *Six Chansons de Théâtre* by Milhaud, as well as other 20th century works.

Oakland: The Mills College Department of Music in cooperation with the Darius Milhaud Collection Archives of the Olin Library honored Milhaud's centennial with three programs: a mixed choral and vocal program on April 26; Patricia Taylor Lee's lecture-recital on April 28; and performances on April 29 of Milhaud's *Sonate pour harpe* and Richard Felciano's *Lontano* for harp and piano, by Ann Adams, harpist, who had commissioned both works, with Julie Steinberg, piano. See the DMCCPC, pp. 3, 4, and 13.

Leone Evans, Mills College alumna and former Milhaud student commented: ". . . the Virtuoso, an ensemble group from the San Francisco Girls Choral Association, [gave] an a cappella performance of *Deux Elégies Romaines* and *Devant sa Main Nue* that was a high point; they were also impressive in the *Cantata* from *Proverbs* for women's voices, oboe, cello and harp. Patricia Taylor Lee. . . presented Milhaud's piano music with deep understanding. . . in a lecture-recital . . . that was enthusiastically received. . . Anne Adams, harpist . . . performed

impeccably, and thoughtfully conveyed her love of the music and of her instrument. . . [These three concerts] were a fine and affectionate tribute to Milhaud from the College where he spent so many years and left such a great legacy of music and devoted students."



Dr. Patricia Taylor Lee, Chairman of the Music Department, San Francisco State University, and Trustee of Mills College

On November 19 and 20, the Mills Repertory Dance Company celebrated its tenth anniversary with a concert in which a reconstruction of Emeritus Mills Professor Rebecca Fuller's choreography of Milhaud's *Adam Miroir* was included. The performance, dedicated to Milhaud's memory, was based on the 1980 revision of Ms. Fuller's choreography, with the assistance of faculty members Mary Ann Kinkead and Kathleen McClintock who had participated in the earlier presentation. Participating in November were pianist Judith Rosenberg, with Christopher Dolder as the Sailor, Julianna Womble, the Image, and Anne Westwick, Death.

On December 12, the Alliance Française of San Francisco joined the Mills College Music Department and the Olin Library, to sponsor *O Solo Milhaud*, a marathon piano concert. Organized by Wendy Cilman Howe, program coordinator for the Music Department, and Leone LaDuke Evans, Mills alumna and former Milhaud student, the concert was divided into morning and afternoon sessions to present all of Milhaud's solo piano music, except for his two solo piano sonatas and two unpublished works.

Performers included Justin Blasdale, Belle Bulwinkle, Sarah Cahill, Irina Carrenca, Neeta Chakravartula, Leone LaDuke Evans, Nina Fallenbaum, Jennifer Hirsh, Eva Kwong, Elizabeth Lee, Patricia Taylor Lee, Evelyne Luest, Eliane Lust, Janis Mercer, Seth Montfort, Victoria Neve, A. C. Padian, Traci Shirachi, Oaksoon Song, Naomi Sparrow, Annabel Tsang, William Wellborn and Joel Wizansky.

The Oakland Ballet, under the guidance of Artistic Director Ronn Guidi, presented three Milhaud ballets with choreography by Guidi, Bronislava Nijinska and William Christensen. *Le Train Bleu* (Nijinska) was performed at the Paramount Theatre on October 2, 3 and 4; *Carnaval d' Aix*

(Guidi) was performed in Zellerbach Hall at the University of California, Berkeley, on November 13, 14 and 15; and *Le Boeuf sur le Toit*, retitled *Nothin' Doin' Bar* (Christensen), from the choreography designed originally for the San Francisco Ballet, was revived especially for performance during the Milhaud centennial celebration and presented at the Paramount Theatre on February 10, 11 and 12, 1993, in the presence of Mr. Christensen.

San Francisco: On May 31, Temple Emanu-El, the synagogue for which Milhaud wrote his *Service Sacré*, presented a program organized by Cantor Roslyn Barak, assisted by the Choir of St. Mark's, Berkeley. See page 3 of the DMCCPC for listing of works and performer names.

The Alliance Française de San Francisco presented Duo Linos (Yaada Cottington Weber, flute and Philip Manwell, piano) in concert on June 21 in a program dedicated to Milhaud's centennial. In addition to Milhaud's *Sonatine* for flute and piano, they performed works by the other composers of Les Six as well as one each by Koëchlin and Debussy. This program was repeated on October 3 at the Coffee Mill in Oakland.

Burton Weber, husband and artistic manager for the flutist, included a tribute to Milhaud in the printed program, saying in part, "The Darius Milhaud Centennial Celebration is a tribute to the memory of a great musician and citizen of the world whose personal warmth and integrity brought friendship and understanding into the hearts of millions on both sides of the Atlantic. A mounting tide of performances of Milhaud's music in this festive time by artists and musical organizations large and small bears witness to the permanent values of his work and the affection felt for him by all who knew him."

Duo Linos also dedicated to the memory of the composer the week of classes and concerts during their stay at Feather River Camp. Mrs. Weber is a Mills College alumna and composition prize-winner as an undergraduate student of Milhaud, who has played his flute sonatina on frequent occasions.

On December 7, San Francisco Contemporary Music Players welcomed founding director and conductor Jean-Louis LeRoux who returned from Uruguay to lead the ensemble in a program of Milhaud's music which featured soloists Marta Bracchi-LeRoux, piano, and Reveka Mavrovitis, mezzo-soprano. Mr. Le Roux conducted *Suite de Quatrans* to open the concert and closed with *Death of a Tyrant*. Mrs. LeRoux gave a moving performance of *L'Album de Madame Bovary* and presented *Sorocaba*, *Botofago*, *Copacabana* and *Ipanema* from *Saudades do Brasil*. She also accompanied Ms. Mavrovitis in performances of *Trois Poèmes de Jules Supervielle* and *Six Chants Populaires Hébraïques*. The singer performed as *écritante* in *Suite de Quatrans*. Robert Geary's San Francisco Chamber Singers performed the choral role in *Death of a Tyrant*.

Jane Hohfeld Galante, translator of Paul Collaer's book *Darius Milhaud*, presented her musically illustrated lecture on Milhaud's opera *Christophe Colomb* as an introduction to performance of this major work by the San Francisco Opera on December 11 and 13 in the War Memorial Opera House.

Sponsored by the Opera Guild, Mrs. Galante lectured from December 7 through 13 in Sonoma, San Jose, Palo Alto, San Francisco's Herbst Theatre, Marin, and before each of the two performances in the Opera House. (See the related article elsewhere in this Newsletter.)

On December 10 at Embarcadero Center, the Darius Milhaud Ensemble performed a concert for San Francisco Performances at Six which included *Suite de Concert de La Création du Monde* for string quartet and piano and *Duo* for two violins, rearranged by David Daniel Bowes for violin and viola. The *Suite de Concert* and *Sonate No. 1* for viola and piano had been performed for a private concert on December 6. Mills alumna, Shirley Wong-Frentzel, played piano in both works, and Mr. Bowes was violist in both. Other performers in the *Suite de Concert* included Kati Kyme and Margaret Klein, violins and Sarah Freiberg, cello. Mills alumna, Betty Wong, also played a Mompou prelude for left hand.

Under the leadership of General Director Lotfi Mansouri, the San Francisco Opera produced two semi-staged performances on December 11 and 13, of Milhaud's *Christophe Colomb*, written to Paul Claudel's libretto. Kent Nagano conducted. The memorable performances presented Derek Jacobi as narrator, Jean-Philippe Lafont in his San Francisco Opera debut as Christopher Columbus I, Maria Fortuna as Queen Isabella, Victor Ledbetter as Christopher Columbus II and Michel Sénéchal in four roles. Supertitles were by Christopher Bergen. See reports of the performance elsewhere in the Newsletter.

Nancy Frantz Langert, Mills alumna and former Milhaud student commented, concerning Christophe Colomb: "The whole opera is a very deep and quite mystical experience, yet powerfully human and touching, as so much of Milhaud's music is."

The San Francisco Conservatory of Music presented four concerts that included Milhaud's music: October 16, an unnamed work on a mixed program that included Conservatory composers; December 7, *Quintette No. 4*, for string quartet plus cello; January 18, 1993, *Sonate* for cello and piano, Bonnie Hampton and Nathan Schwartz; and March 28, 1993, an unnamed work for clarinet and piano, Steven Becraft and Cristin Mortenson.

Santa Cruz: In a festival series organized by faculty member Nicole Paiement, the University of California presented Milhaud works on March 13, 14 and 15, and again on May 13, 15 and 20. The programs, which featured *Les Six*, additionally honored Germaine Tailleferre and Arthur Honegger, whose centennial birth year is also 1992. See pp. 11 and 14 of the DMCCPC.

Walnut Creek: A program of Milhaud's music organized by Carol Snell-Cyr was heard on the evening of December 8. Wind quintets *La Cheminée du Roi René* and *Divertissement* were performed by Nancy Klop, flute, Nancy Snyder,

oboe, Terry Jackson, clarinet, David Lyons, horn, and Jim Reiter, bassoon. Three sets of songs performed by Nancy Amini, soprano, with James Meredith at the piano were: *Trois Poèmes en Prose de Lucile de Chateaubriand*, *Trois Chansons de Troubadour* and the Berceuse from Milhaud's opera *Bolivar*. The two-piano version of *Scaramouche* was performed by Carol Snell-Cyr and Barbara Buck.

COLORADO Aspen: During the summer music festival, where Milhaud was an active composer in residence for twenty years, Aspen Music Associates presented ten Milhaud works between July 1 and August 13. For detailed information, see the DMCCPC, page 15.

WASHINGTON, D. C.: On December 7, the Cultural Services of the Library of Congress and the Louvre Museum presented a music and film program hosted by La Maison Française and the French Embassy. The L'Enfant Trio of the Catholic University of America performed Milhaud's *Trio* for violin, cello and piano. Performers were Peter Wilson, violin, Jie Li, cello, and James Litzelman, piano. Anne Lewis-Loubignac, Cultural Attaché of the French Embassy in Washington, addressed the audience, followed by Dr. James W. Pruett, Chief of the Library of Congress Music Division. Ralph Swickard, producer of the film "A Visit with Darius Milhaud", discussed the making of the film, which was screened at the close of the program.

MASSACHUSETTS, Boston: During August and September, Radio Station WGBH presented daily performances of Milhaud works, except for Saturdays and the dates of August 21 and September 24. A complete listing of the music heard will be included in the second issue of the Darius Milhaud Centennial Celebration Performance Calendar.

Charlemont: Mohawk Trail Concerts sponsored a concert on August 8, performed by William Bolcom and Joan Morris, half of which was devoted to Milhaud's music. Mr. Bolcom played six of the *Saudades do Brasil* (Sorocaba, Leme, Gavea, Corcovado, Laranjeiras and Paysandú), accompanied his wife, Joan Morris, who sang *Trois Chansons de Nègresse*, *Trois poèmes de Jules Supervielle*, and selections from *The Beggar's Opera* (written by Milhaud in 1937, with additional songs written by Mr. Bolcom in 1978). Mr. Bolcom also played piano in Milhaud's *Suite* for violin, clarinet and piano, assisted by Arnold Black, violin and Ethan Sloane, clarinet.

MISSOURI, St. Louis: The St. Louis Symphony Orchestra sponsors an annual series of chamber music programs performed by Orchestra personnel. During the 1992-1993 season, each program has featured a Milhaud work: November 9, *La Cheminée du Roi René*; December 14, *Suite de Concert de la Création du Monde* for string quartet and piano; March 8, 1993, *Le Boeuf sur le Toit*, *Cinéma-fantaisie* for violin and piano; April 12, 1993, *Quintet No. 2* for strings; and May 3, 1993, *Concertino d'hiver* for trombone and piano.

NEW HAMPSHIRE, Peterborough: Monadnock Music Programs, organized by James Bolle, Music Director, featured Milhaud works on programs 5, 6 and 7 of the summer series. Works heard were *Suite* for violin, clarinet and piano, *Les Rêves de Jacob* for oboe and four strings, and Mr. Bolle conducting the Monadnock Music Orchestra in *Jeux de printemps*.

NEW JERSEY, Stockton State College: Three programs organized by faculty member Leonard Klein featured Milhaud works. On October 4, Dr. Klein played the second book of *Saudades do Brasil* (Corcovado, Tijuca, Sumaré, Paineras, Larenjeiras, and Paysandú) and *Sonatine pour piano*. Also heard were *Trio* for violin, viola and cello, played by Florence Rosensweig, Peter Nocella and Tony Pirolo, and *Scaramouche* for two pianos, performed by Dr. Klein and Judith O'Sullivan. This program was presented by the Division of Arts and Humanities as a Milhaud Centenary Concert.

In a program presented on October 25 by The Stockton Chamber Players, two Milhaud works were heard: *Quatre Visages* for viola and piano, played by Peter Nocella and Leonard Klein, and *Kentuckiana, Divertissement on 20 Kentucky Airs*, for two pianos, played by Dr. Klein and Judy O'Sullivan.

On January 31, 1993, The Stockton Chamber Players' program included *Chants Populaires Hébraïques*, performed by Janet Leuchter, mezzo-soprano and Leonard Klein, piano.

NEW YORK, Albany: The first fully staged performance in the United States of *Christophe Colomb*, Milhaud's opera with text by Paul Claudel, was presented in the Kitty Carlyle Theater on October 2 and 4. Madame Milhaud, present on October 2, was honored at a reception following the opening performance. See the DMCCPC, page 4, for details.

Brooklyn: The Brooklyn College Conservatory of Music, producer of *Christophe Colomb* in its American fully-staged premiere, presented repeat performances of Milhaud's opera on the campus on October 10 and 11. In the upstairs gallery, where a reception was held following the final performance, there was an exhibit of photographs of the composer made at Mills College by James Farber.

New York: On March 22, a performance of the *Service Sacré* at Hebrew Union College was organized and sung by Cantor Oreen Innez Zeitlin. See the DMCCPC, page 2.

Two Milhaud operas, *Le Pauvre Matelot* and *Esther de Carpentras*, were performed by the Opéra Français of New York on May 8 and 9, under the direction of music director and conductor Yves Abel, in the presence of Madame Madeleine Milhaud. See the DMCCPC, page 3. Following the opening performance, opera patrons attended an elegant reception held in the French Consulate in honor of Madame Milhaud, which was hosted by the Honorable Benoît d'Aboville, French Minister Plenipotentiary, Consul General of France in New York.

On October 4, Merkin Concert Hall hosted two concerts and a panel discussion which included a film showing. Organized by Andrew Berger with the assistance of William Bolcom, Judith Clurman, Grant Johannesen and Charles Jones, the afternoon program featured performances of *La Cheminée du Roi René* by the Dorian Wind Quintet (Elizabeth Mann, flute; Gerard Reuter, oboe; Jerry Kirkbride, clarinet; Jane Taylor, bassoon; and Nancy Billmann, horn), *Trois Chansons de Nègresse* by Joan Morris, mezzo-soprano and William Bolcom, piano; *String Quartet No. 6* and *String Quartet No. 12* by the Windham String Quartet (Ivan Chan and Naomi Katz, violins, Hsin-Yun Huang, viola and Wilhelmina Smith, cello). After intermission there were performances of *Suite d'après Corrette* for oboe, clarinet and bassoon by members of the Dorian Wind Quintet, six of the *Saudades do Brasil* by William Bolcom (see the titles for the Mohawk Trail concert in Massachusetts on August 8), *Sonate* for flute, oboe, clarinet and piano by Grant Johannesen, piano, and members of the Dorian Wind Quintet, and *Kentuckiana, Divertissement on 20 Kentucky Airs* for two pianos, by Messrs. Bolcom and Johannesen.

The participants in the panel discussion were Madame Madeleine Milhaud, William Bolcom, Charles Jones and Grant Johannesen, with Nancy Shear, moderator. Following the discussion, "A Visit with Darius Milhaud" was shown. Film producer Ralph Swickard was present to give comments concerning it.

The evening concert opened with performance by Grant Johannesen of *Hymne de Glorification*. Two sets of songs with Jewish texts, *Prières Journalières à l'Usage des Juifs du Comtat Venaissin* and *Six Chants Populaires Hébraïques* were sung by Amy Burton with John Musto at the piano. Following intermission, Judith Clurman conducted the New York Concert Singers in performance of the *Service Sacré*. Other participants were William Stone, baritone, David M. Posner, narrator, and Keith S. Toth, organ.

The information above supercedes that on page 5 of the DMCCPC.

On April 25, 1993, the Lucy Moses School at the Kaufmann Cultural Center hosted a program organized by Cheryl Stern Seltzer on which plans were to include piano and two-piano works, woodwind ensemble, *Caramel Mou* with choreography, and performance of the *Service pour la Veille du Sabbat* (the children's service). More details will be available in the second issue of the Darius Milhaud Centennial Celebration Performance Calendar.

Saranac: The Adirondack Festival of American Music, featuring the Gregg Smith Singers, at the suggestion of Ralph Swickard included five Milhaud works in the 1992 summer festival. On July 18 the program opened with showing of Mr. Swickard's film "A Visit with Darius Milhaud". After a brief intermission, the Gregg Smith Singers performed Milhaud's *Les Deux Cités* for a cappella choir and Mr. Swickard's *Three Pieces on Octavio Paz*. Gregg Smith conducted the Adirondack Chamber Orchestra in performance of *La Muse Ménagère* in Harrietstown Hall on July 20. During the Lunchbox Listening Concert on July 21,

listeners heard *Chansons de Ronsard* sung by Eleanor Clark, and *Child Poems*, sung by Eileen Reisner. Rebecca Baker accompanied both singers. *Les Amours de Ronsard*, with Drew Michael Martin, tenor, and the Adirondack Chamber Orchestra, with Gregg Smith as conductor, was performed by the Gregg Smith Singers, July 25 at St. Agnes Church, Lake Placid and July 26 at St. Bernard's Church, Saranac Lake.

NORTH CAROLINA, Chapel Hill: The program "A Tribute to Darius Milhaud" organized by Barbara Harris Rowan was performed at the University of North Carolina on March 22. See the DMCCPC, page 3, for detailed information. On December 8, Mrs. Rowan, with Francis Whang, performed Milhaud's *Concerto No. 1* for two pianos. See DMCCPC page 16. Mrs. Rowan also participated in the program with Content Mott-Smith Sablinsky (described on page 15 of the DMCCPC) heard at the University on November 15.



Juliette Hamelecourt, recent President of *Le Cercle des Conférences Françaises*, Paul Cherry, Professor of Music, University of South Dakota, and Ursula Korneitchouk, former President of *La Maison Française*, at the Cleveland string quartet festival.
(Photo by Marguerite B. Campbell)

OHIO, Cleveland: Three centennial festivals initiated by the Darius Milhaud Society included: "Centennial Prelude," a choral concert performed on May 19, 1991 in the presence of Madame Madeleine Milhaud; the program was preceded by Madame Milhaud's talk on Milhaud and the poets, with a poetry reading; (see the Darius Milhaud Society Newsletter for Summer/Fall 1991, pp. 1 and 2); "Intimate Portraits: String Quartets of Darius Milhaud," heard on November 24, 1991, a marathon program that included eight of the string quartets and the *Octet* (string quartets No. 14 and No. 15 combined); for details, see the DMCCPC, page 2; and during the 1992-1993 season, "Darius Milhaud Centennial Celebration," a series of programs heard in Cleveland and the northern Ohio area.

An ongoing series of performances during the 1992-1993 season have included the programming of the four

concertinos of the seasons and a concert performed by members of the Cleveland Orchestra who teach at The Cleveland Institute of Music and their guests. In addition, a program heard at Cleveland State University was performed by the Cleveland Chamber Symphony and the New Music Group of the University of Akron, part of which was repeated at the University of Akron. A program was presented by the Fortnightly Musical Club, and half a program of Milhaud's music was included on an orchestral program at The Institute. Vocal, organ and chamber music was performed at Church of the Covenant. There have been other single performances of Milhaud works on various concerts.

In addition, the Society sponsored two piano master classes, held at the Cleveland Music School Settlement and Baldwin-Wallace College Conservatory, conducted by Patricia Taylor Lee on April 9. In the Master Class at the Settlement, *Suite* for violin, clarinet and piano was presented by Samuel Kreiling, Lawrence Hoffman and Maria Pla. The following day, the OHIO MUSIC TEACHERS ASSOCIATION joined the Darius Milhaud Society in presenting Dr. Lee's lecture-recital on Milhaud's piano music.

The CLEVELAND MUSIC SCHOOL SETTLEMENT also sponsored with the Society the four-hand piano program, performed by Barbara Harris Rowan and Content Mott-Smith Sablinsky on September 20, which included two Milhaud works as well as newly-commissioned music by former Milhaud students and a colleague. See the DMCCPC, page 15. The names of Larry Moss of the University of Maryland and of Morton Subotnick, former Milhaud student, (whose earlier sonata was heard), were inadvertently omitted from the DMCCPC listing.

THE CLEVELAND INSTITUTE OF MUSIC was host for several programs: *Concertino d'été*, Lisa Boykin of the Cleveland Orchestra, viola, was heard on September 23; *Concertino d'automne*, with Yesim Alkaya and Silvana Sokolov, duo-pianists, on October 14; *Concertino d'hiver*, with James DeSano of the Cleveland Orchestra and Chair of the Department at The Institute, trombone soloist, on November 24; and *Concertino du Printemps*, February 17, 1993, with Pedro Morales, violin, chosen by audition, Students from The Cleveland Institute of Music Orchestra formed the instrumental ensembles, and all performances, except that on October 14, were conducted by Carl Topilow of The Cleveland Institute of Music.

On September 30, the centennial program organized by Carolyn Gadiel Warner, violinist and keyboard artist of the Cleveland Orchestra, included the following works: *Le Printemps* and *Sonate* for violin and harpsichord (or piano), Stephen Warner, violin, Carolyn Warner, piano; *Les Rêves de Jacob*, with John Mack, oboe, Stephanie Sant' Ambrogio, violin, Stanley Konopka, viola, Charles Bernard, cello, and Mark Atherton, double bass; *Elégie* for cello and piano, Charles Bernard and Ms. Warner; *Pastorale* and *Suite d'après Corrette* for oboe, clarinet and bassoon, Jeffrey Rathbun,

Jerome Simas and Lynette Diers Cohen; and *Quartet* for violin, viola, cello and piano, Stephanie Sant' Ambrogio, Stanley Konopka, Charles Bernard and Carolyn Gadiel Warner. Except for special guests Lynette Diers Cohen, Stephanie Sant' Ambrogio and Jerome Simas, performers were members of the Cleveland Orchestra.

The October 14 concert, conducted by Louis Lane, included the *Concertino d' Automne* (see above), *Introduction et Allégre* from Couperin's *La Sultane*, and *Suite Provençale*.

In her voice recital on February 24, 1993, Institute faculty member Beverley Rinaldi, soprano, accompanied by Linda Jones, piano, performed *Six Chansons de Théâtre* and "A une fontaine" and "Dieu vous gard'" from *Quatre Chansons de Ronsard*.

On February 28, 1993, Gary Ciepluch, Director of Wind Ensembles at the Cleveland Institute of Music, conducted The Cleveland Youth Wind Symphony in a performance of Milhaud's *Concerto for Percussion and Small Orchestra*, with Jack Anderson as soloist.

On March 28, 1993, Michael Garasi, student of Richard Weiner, Cleveland Orchestra Principal Percussionist, played the *Concerto for Marimba and Vibraphone* as part of his first master's recital at The Cleveland Institute of Music, with Michael Parker, piano, accompanying him in Milhaud's reduction of the orchestral part. Through competition, Mr. Garasi has won the opportunity for a reading of the *Concerto* next fall with the Institute Orchestra, Carl Topilow, conductor.

The concert on October 5 at CLEVELAND STATE UNIVERSITY included *Sonate* for two violins and piano, performed by Philip Baldwin and Roger Zahab, violins, Donna Geller, piano; *Music for Boston*, Roger Zahab, violin soloist and conductor, with the New Music Ensemble of the University of Akron; and *Concerto No. 1* for viola and orchestra, Lynne Ramsey of the Cleveland Orchestra, viola soloist, with the Cleveland Chamber Symphony, Edwin London, Music Director and Conductor.

The FORTNIGHTLY MUSICAL CLUB program at the Cleveland Museum of Art on October 6 included *Sonatine* for flute and piano, Susan Svetlik, flute, Lucile Soulé, piano; *Choral* and *Four Sketches* for piano performed by Mrs. Soulé; and *Neuf Preludes* for organ performed by Todd Wilson. This information supercedes the DMCCPC, p. 5.

CHURCH OF THE COVENANT hosted a Milhaud concert on May 4, 1993. The program, organized by Todd Wilson, Minister of Music and Organist, included *Sonatine* for flute and piano, Shawn Marsh and Todd Wilson; *Trois Rag-Caprices* for piano, Anne Wilson; three of *Cinq Prières*: "Salve Regina," (Carla Chrisfield, soprano), "O magnum

mysterium" and "Verbum caro factum est" (Julie Prohaska, mezzo-soprano) with Todd Wilson, organ; *Petite Suite* for organ, Todd Wilson; *Catalogue de Fleurs* for voice and piano, Carla Chrisfield and Todd Wilson; *Suite* for violin, clarinet and piano, Kathy Kramer, Teresa Wanner and Lauren Thayer. This information supercedes the DMCCPC, p. 5.

The CLEVELAND DUO, Stephen and Carolyn Warner, violins and Mrs. Warner piano, have presented a virtual festival of Milhaud performances during 1992-1993. After their performance of *Le Printemps* and *Sonate* for violin and harpsichord or piano on September 30, (see the Cleveland Institute of Music concert described above), they gave repeat performances of these works on November 8 at Temple Israel in Canton, Ohio, for the Ironton Arts Council at Ohio University Southern Campus on January 30, 1993, for the Jewish Community Alliance in Jacksonville, Florida, on February 3, 1993, and at Lake Erie College, Painesville, Ohio, April 18, 1993.

They also played *Le Printemps* on a program with the Warren Chamber Orchestra, Warren, Ohio, on October 24. They were joined by Franklin Cohen, clarinet, for performance of the *Suite* for violin, clarinet and piano, performed at Temple Israel in West Bloomfield (Detroit), Michigan, on October 25. The Cleveland Duo's recital in Sanibel Island, Florida on November 21 included the *Duo* for two violins.

MYRIAD ensemble, a group of ten players whose founding members are Yolanda Kondonassis and Kathryn Brown, both past recipients of the Darius Milhaud Award at The Cleveland Institute of Music, scheduled three performances of *Suite d'après Corrette* in their northern Ohio concerts. Players on September 28 at Stark Campus of Kent State University in Canton, Ohio were Jeffrey Rathbun, oboe, Jerome Simas, clarinet, and Lynette Diers Cohen, bassoon. The work was heard on October 12 in a concert given for the Rocky River Chamber Music Society with one performer change; Eli Eban served as clarinetist. On April 25, Messrs. Rathbun and Eban and Ms. Cohen performed the work at the Cleveland Museum of Art.

OTHER OHIO PERFORMANCES

On October 7 at the UNIVERSITY OF AKRON, *Music for Boston* was repeated, and *Sonatine* for clarinet and piano was performed by David Bell and Thomas Lanners. This information supercedes the DMCCPC, page 16.

KENT STATE UNIVERSITY presented *La Cheminée du Roi René* performed by the Kent Wind Quintet (Diane McCloskey, flute, Warren DeFren, oboe, Dennis Nygren, clarinet, Kent Larmee, horn, and David DeBolt, bassoon.) on November 4 and *La Création du Monde* on November 16, performed by the Kent New Music Ensemble, Frank Wiley, Director.

OREGON, Salem: Three of the *Saudades do Brasil* (Sumaré, Corcovado and Gavea) have been performed by Robaline Jenne Meacham, Mills alumna, Milhaud student, pianist and composer, in programs in Salem and in Ross, California on October 17. On January 15, and 20, 1993, she played the same works in Salem, where her program was videotaped and subsequently aired six times on Salem TV.

PENNSYLVANIA, Pittsburgh: *Les Choéphores* was performed at Carnegie Mellon University on April 13, 1993, by the University chorus and orchestra. Robert Page, choral director, and Juan Pablo Izquierdo, conductor of the orchestra, collaborated to produce this concert performance. Faculty members Robert Parks, narrator and Colette Wilkins, Choéphore (récitante), and student soloists Nancy Balach, Elektra, Michael Monnikendam, Orestes, Theodora Fried, soprano, and Valerie Komar, contralto, also participated.

Other performances at Carnegie Mellon University during the 1992-1993 season have included two performances designated as recognition of Milhaud's centennial, performed by the Carnegie Mellon Contemporary Ensemble, Leonardo Balada, Artistic Director, Eduardo Alonso-Crespo, Music Director. Works heard included on one program, *La Création du Monde* and *Le Boeuf sur le Toit*, and on the other, *Concertino d'Été* for viola and nine instruments, with Franco Sciannameo, viola, Eduardo Alonso-Crespo, conductor. The following works have been performed on student recitals: *Quatre Chansons de Ronsard* for voice and piano, Katy Shackleton and Ellen Rissinger; *Concerto for Percussion and Small Orchestra*, (in piano arrangement of orchestral part), Darren Humbert, Karen Dryer; *La Cheminée du Roi René*, Phantom Wind Quintet (recitalist Lenny Young, oboe, Elana Hoffman, flute, Valerie Lewis, clarinet, Lynn Johnson, bassoon, and Alison Hamilton, horn).

SOUTH DAKOTA, Vermillion: The program presented at the University of South Dakota on January 24 was organized by faculty member Paul Cherry, who wrote his doctoral dissertation on Milhaud's string quartets. Dr. Cherry also participated in twenty performances of *La Cheminée du Roi René* at the University and elsewhere. See the DMCCPC, pp. 2 and 10 for more details.

TEXAS, Houston: The program presented at the Shepherd School of Music at Rice University on April 22, 1993, included *La Création du Monde*, music for two pianos, and choral works performed by the Shepherd Singers of the Chamber Choir of Rice University, Thomas Jaber, conductor. Works heard were *Trois Psaumes de David* and *Naissance de Vénus* for a cappella choir, and six sections of *Barba Garibo* for mixed chorus, performed with piano accompaniment. We thank Mr. Jaber for providing this information.

VIRGINIA, Charlottesville: Two programs at the University of Virginia were organized by faculty member Content Mott-Smith Sablinsky. The four-hand program of commissioned Milhaud student works performed with Barbara Harris Rowan was heard on October 25, and on November 1, Mrs. Sablinsky joined other members of the artist faculty and the Albemarle Ensemble to present an all-Milhaud program. See the DMCCPC, pp. 15 and 5.

On October 16, Mrs. Sablinsky joined Yvaine Duisit to perform the two-piano version of *Scaramouche* for the Wednesday Music Club.

WASHINGTON, Seattle: "Soirée Musicale de Milhaud", performed on January 7, was organized by faculty member William O. Smith and presented by University of Washington performers, with an opening talk by guest Janice Giteck. See the DMCCPC, page 2 for details.

Spokane: Mills College alumna Margaret Saunders Ott has sent the following information concerning Milhaud performances by the Spokane Symphony from 1964-1965 to the present. *La Création du Monde* was heard during that early season and was repeated in 1973-1974 when the Symphony toured eastern Washington and again in 1982-1983 at Sandpoint, Idaho, when the Chamber Orchestra went on tour. Martin Zyskowski was soloist in the *Concerto for Percussion and Small Orchestra* in 1969-1970, in August of 1991 for the Sandpoint Festival, with Gunther Schuller conducting, and in April 1992 with the Chamber Symphony at the Met Theater, Vaktaug Jordania, conductor. The *Concerto for Marimba and Vibraphone* was performed by Don Ranson with the orchestra in 1973-1974. Donald Thulean was conductor for the performances between 1969 and 1974. Milhaud's *Trio* for violin, cello and piano, with Kendall Feeney, pianist, was heard in a Zephyr concert for the Met Theatre Anniversary, on November 21, 1992.

The Darius Milhaud Society extends warm thanks to Maria Iannacone, Director of Rentals at Theodore Presser Company, for sending performance information for the DMCCPC published in July, as well as for the following listing. Works already named above are not repeated :

Aspen Serenade : June 27, Aspen, Colorado; September 30, University of Arizona.

Le Boeuf sur le Toit : August 8, Yale University Symphony; October 20, Carnegie Mellon University and Duquesne University; October 24, Genesee Symphony; November 5, 8 and 10, Sacramento Symphony; November 10 and 11, Berkeley Symphony; December 2, University of Richmond; January 9, 1993, Saginaw Symphony; January 28, 1993, Thunder Bay.

Les Choéphores : December 10, University of Michigan.

Concertino d'Été : November or January, Carnegie Mellon University.

La Création du Monde : October 20, Carnegie Mellon University; October 30, 31 and November 1, Opera Sacra; November 1, Santa Fe Symphony; November 4 and 5, Nashville Symphony; November 7 and 8, Ft. Worth Symphony; November 12 and January 30, 1993, Georgia State University; November 20, 21 and 22, Hudson Valley Philharmonic; November 27, Acadia University; November 18, University of Massachusetts, Lowell; November 24, Ohio State University; December 5, Cosmopolitan Symphony; December 9, Eastman School of Music; January 15, 1993, Musical Offerings, San Antonio, Texas; January 14, 15 and 16, 1993, Utah Symphony; January 28, 1993, University of Southern Mississippi; February 11, 12 and 20, 1993, St. Paul Chamber Symphony.

Kentuckiana : October 25, Centre College, Kentucky.

Overture Philharmonique : October 9 and 10, Edmonton Symphony Society, Edmonton, Alberta, Canada.

Saudades do Brasil : October 17, Philadelphia Orchestra Music Library; October 25, Petersburg Symphony, Centerfield, Virginia and William Paterson College.

Suite Française : November 7, Kamloops Symphony Society.

Symphoniette : June 13, Colburn School of the Arts.

The Darius Milhaud Society extends its warm gratitude to Brett Rhoades of European American Music for sending the following information:

Concerto for Percussion and Small Orchestra : February 4, Wichita State University; March 4, Charleston Symphony Orchestra; March 10, Flagstaff Symphony.

Cinq Petites Symphonies : Manitoba Chamber Symphony, Winnipeg.

Dixtuor (Petite Symphonie No. 5), for ten wind instruments: April 25, Southwest Symphony, Liberal, Kansas; April 28, Carnegie Mellon University.

INTERNATIONAL CENTENNIAL PERFORMANCES

CANADA, Toronto: Organized by Canadian composer Robert Aitken, Artistic Director of New Music Concerts, the festival, *Happy Birthday Darius!*, took place on March 8, 1992. Although the year was incorrectly reported in the DMCCPC, the information about works and performers is accurate. In a panel discussion held preceding the concert, Professor Bruce Mather of McGill University in Montreal took part with Mr. Aitken, who conducted all works on the program. A special feature was the premiere performance of a work by a student of Dr. Mather, who had won the opportunity by winning a competition. After the program, the audience was treated to a large chocolate birthday cake with white icing, decorated with the greeting used for the festival title. For performance details, see the DMCCPC, p. 1.

Toronto's Canadian Broadcasting Company radio station aired Milhaud's music on the composer's birthday, September 4, on the program Arts National, produced by Mark Steinmetz. Host of the program, which usually broadcasts live concerts, was Paul Kennedy. Featured were interviews with Madame Madeleine Milhaud and former Milhaud student Bruce Mather, now a member of the music faculty of McGill University in Montreal, as well as tapes of live performances of *L'Homme et son Désir*, *Scaramouche*, *Aspen Serenade* and *Catalogue de Fleurs*. The program, aired from 7:00 until 9:45 p.m., also included recordings of the 4th movement from *Suite Provençale*, the 11th movement from *Carnaval d'Aix*, Tijuca from *Saudades do Brasil*, the 2nd movement of *String Quartet No. 1*, Prelude and Fugue from *Suite Symphonique No. 2*, *Le Boeuf sur le Toit*, *La Création du Monde*, the 1st movement of *Piano Concerto No. 1*, the 13th tableau from the opera *Christophe Colomb* and the 1st movement of *String Quartet No. 16*.

Montreal: On April 3, a festival, *Journée Hommage à Darius Milhaud*, organized by Alain Nonat and Bruce Mather, involved participation by McGill University, the University of Montreal and the Montreal Conservatory of Music in cooperation with the French Cultural Services and the Consulate of Brazil, to present musical performances, a panel discussion and an exhibition of photographs and other memorabilia concerning Darius Milhaud. Madame Madeleine Milhaud, present for the festival, opened the

exhibition. Bruce Mather conducting his ensemble in performance of *L'Homme et son Désir* earned the distinction of best performance of the festival. The prize of \$2000 was given by the city of Aix-en-Provence, with judging by prominent French musicians. A repeat performance of *L'Homme et son Désir*, Bruce Mather conducting, was heard on April 5. Dr. Mather has agreed to make a revised arrangement of the work for fewer percussionists, since modern percussion instruments make this both feasible and desirable. See the DMCCPC, page 1 for performance details. Note that the afternoon concert included *Scaramouche* for saxophone and wind quintet. Also note that the evening concert performance of *Suite de Quatrains*, with Hélène Loïselle, récitante, and Robert Gibson, conductor, was inadvertently omitted from the DMCCPC. The guest oboist for *Les Rêves de Jacob* was Norman Forget. *The Darius Milhaud Society thanks Murray Adaskin and Ralph Swickard for these additional details.*

The Darius Milhaud Society is deeply grateful to Murray Adaskin, prominent Canadian composer and Milhaud student, who has shared correspondence and provided the following information:

CBC radio broadcast on May 9, 1991 of *Sérénade* and *La Cueillette des Citrons* and on January 5, 1992, *La Création du Monde*, Daniel Swift, conductor.

Concerto for Percussion and Small Orchestra and *Les Mariés de la Tour Eiffel*, performed in September 1991 by the Montreal Symphony, Mario Bernardi, conductor.

La Création du Monde: September 26, 1991, Canadian Chamber Ensemble, Raffi Armenian, Music Director, Kitchener, Ontario; and October 3, 1991, The Royal Conservatory Orchestra, Toronto, Music Director, John Barnum.

Sonate for flute, oboe, clarinet, piano: March 28, 1992, live radio broadcast, Lanny Pollet, flute, Alexandra Pohran, oboe, Patricia Kostek, clarinet, Bruce Vogt, piano, University of Victoria, B.C.

La Création du Monde for string quartet and piano: January 5, 1992, C B C broadcast.

Vocalise Etude: March 1, 1992, with songs by Murray Adaskin, Catherine Lewis, soprano, Robert Holliston, piano, University of Saskatchewan.

Suite Provençale: Saskatoon Youth Orchestra, Saskatoon, Saskatchewan, Canada.

Quatre Chansons de Ronsard (Dieu vous gard'): June 12, 1992, Rosalind Beale, soprano, Anita Wilson, piano, Victoria Music Teachers Association.

Suite for violin, clarinet, piano: July 10, 1992, Maria Bachman, Michael Rusinek, Alan Chow, San Juan Islands Chamber Music Festival; and July 21, Heidi Yenny, Kathy Jones, Robert Merfeld, Olympic Festival, Washington.

Le Boeuf sur le Toit: with choreography, July 25, 1992, Felix Mirbt & Company, Music at Sharon.

Concert de Chambre: November 25, 1992, Manitoba Chamber Orchestra, Simon Streatfeild, conductor, Winnipeg, Canada.

CARIBBEAN

WEST INDIES, Marigot, St. Martin: The second movement of Milhaud's *Trois Rag Caprices*, "Romance", was arranged by Dave Brubeck for cello, flute, trombone, drums and piano, and performed by Matthew Brubeck, Bobby Militello, Chris Brubeck, Daniel Brubeck and Dave Brubeck at La Belle Creole on February 1. A tape was made and sent to Madame Madeleine Milhaud.

SOUTH AMERICA

CHILE, Santiago: On July 23, 24 and 25, Jean-Louis LeRoux conducted performances of *Suite Provençale* with the Symphonic Orchestra of Chile.

URUGUAY, Montevideo: Jean-Louis and Marta Bracchi LeRoux initiated and presented a concert in the National Library on September 15, sponsored by the Minister of Culture and the Alliance Française. To open the program, Mr. LeRoux talked about Milhaud, after which the following works were heard: *Sonate* No. 1 for piano: Hector Tosar; *Six Chants Populaires Hébraïques* for voice and piano: Julia Clara Garcia Usher and Mrs. LeRoux; *Cantate de L'Enfant et de la Mère* for récitant, string quartet and piano: guest artist China Zorilla, récitante; SUR String Quartet: Cecilia Penadés and Jorge Risi (invited guest), violins, Moisés Lasca, viola, Fernando Rodriguez, cello, and Hector Tosar, piano; *L'Album de Madame Bovary*: Mrs. LeRoux; *Trois Poèmes de Jules Supervielle*: Julia Usher and Mrs. LeRoux; and *Suite de Concert de la Création du Monde*: SUR Quartet and Hector Tosar. See page 28, the DMCCPC, for repeat performances. See also the article describing the concert in San Francisco, California on December 7.

Suite Provençale was performed on September 28 by the Philharmonic Orchestra of Montevideo, Jean-Louis LeRoux, conductor.

FRANCE, Paris and environs: The Darius Milhaud Society extends warmest gratitude to Madame Madeleine Milhaud for sharing her copies of programs, from which much of the following information is derived. Many single performances on mixed programs not included here will be listed in the next Darius Milhaud Centennial Performance Calendar.

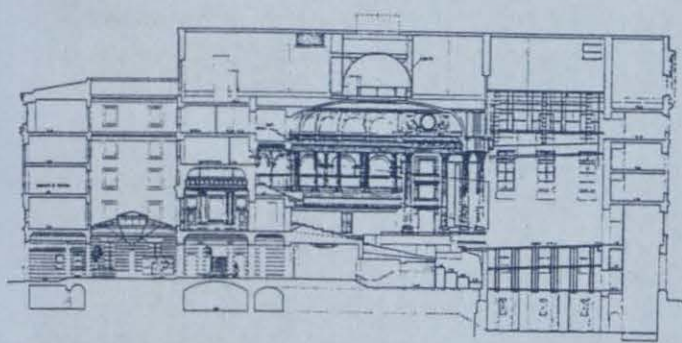
In Paris, on Milhaud's centennial birthday, September 4, 1992, Madame Milhaud chose to have a private celebration, inviting family and close friends who had actually known Milhaud. Madame Milhaud introduced those who performed, and Manuel Rosenthal, who had conducted many Milhaud works in the past, discussed *L'Homme et son Désir*, Milhaud's first ballet, written in collaboration with Paul Claudel while the two creative artists were serving in the French Embassy in Brazil during World War I. A family member described the centennial evening as a very moving occasion.

In Compiègne, a short distance from Paris, Milhaud's opera *Christophe Colomb* was performed in the restored Imperial Theater on September 19 and 20. A collaborative production conducted by Michel Swierczewski included the orchestra, chorus and ballet of the Gulbenkian Foundation, with soloists Laurent Naouri, Mary Saint-Palais, Franck Leguérinel, Jérôme Varnier, Pascal Meslé and Michel Hermon. Claude Lulé was producer. See the related article by Jeremy Drake.

On September 30, in Paris, a Milhaud concert was performed in the presence of Madame Madeleine Milhaud, in the Grand Hall of UNESCO, sponsored by the International Council of Music for UNESCO, the Latin Union and the permanent Ambassador to UNESCO from Brazil, Mr. Alvaro da Costa Franco. The program included *Brasileira* from *Scaramouche* and two movements of *Suite Provençale*: arranged for band by John Reed, conducted by Olivier Guion, played by the band from the Conservatoire Darius Milhaud; other works, presented by the Atelier de Musique de Ville d'Avray, were: *Le Boeuf sur le Toit*: Marie-Christine Millière, violin, Josette Morata, piano; *Scaramouche* for two pianos: Anna-Stella Schic and Josette Morata; *Saudades do Brasil* (Sorocaba, Leme, Corcovado, Sumaré and Copacabana): Anna-Stella Schic, piano; *Jacarémirim*: Marie Christine Millière, violin, Anna-Stella Schic, piano; *Suite de Concert de la Création du Monde* for piano and string quartet: Atelier de Musique de Ville d'Avray, Jean-Louis Petit, conductor.

Ambassador da Costa Franco wrote, "This commemoration takes place in the happy coincidence of the 500th anniversary of the meeting of Two Worlds and . . . the homage that we render tonight to Darius Milhaud and his music. Profoundly affected by his experience in the New World, which illustrates in its essence a fertile dialogue between two cultures, he proves that the most universal language, music, is a natural bridge for the reconciliation of peoples."

Michel Phillippot. President of the Academy Charles Cros stated: "... one finds in Milhaud taste and respect for the sacred, a love of nature, which for him is always vivid, with cheerfulness not excluding profundity. Darius Milhaud was also a musician [interested in] the word, and many of his major works: *Les Choéphores*, *Alissa*, *Service Sacré*, etc., are perfect models of the union between music and verbal expression. . . Brazil remains present in many of his works, through a mind in which gaiety and tenderness, love and respect for others are allied with each other. . . The works presented in this concert, except for *Jacarémirim* were all composed between 1919 and 1937. . . [in them] one discovers the curiosity and love that Darius Milhaud had for every living thing . . . He always received official homage with a modest smile. He preferred the smile of his friends, whom he enriched by his immense kindness. . ."



Architect Reynaud Bardou's drawing of the restoration of the Imperial Theatre at Compiègne, where *Christophe Colomb* was performed in a semi-staged production on September 19 and 20.

OPERA-BASTILLE Three programs of Milhaud's music were heard at the Opéra-Bastille during October. The following information supercedes that in the DMCCPC, page 28:

On October 21, Florence Katz, mezzo-soprano, with Serge Cyferstein, piano, performed *Trois Poèmes de Lucile de Chateaubriand*, *D'Un Cahier Inédit du Journal d'Eugénie de Guérin*, *Deux Poèmes de Coventry Patmore* and *Alissa*.

On October 23, Paul Méfano directed performances by his Ensemble 2E 2M of Milhaud's first four quintets, each of which is for a different combination of instruments. The *First* includes piano with string quartet; the *Second* is for string quartet plus contrabass; the *Third* is for 2 violins, 2 violas and cello; the *Fourth* is for 2 violins, viola and 2 cellos. These works will soon become available on records, for the first time.

On December 7, Bernard Desgraupes conducted the Ensemble Erwartung in a second performance, first heard in Compiègne on November 29, of *Le Boeuf sur le Toit* and *La Création du Monde*. In Compiègne, *Suite du Carnaval de Londres* was also included.

LOUVRE MUSEUM From October 23-25, the Louvre Museum in Paris presented films in homage to the birth centennials of Darius Milhaud and Arthur Honegger. In association with the International Film Archives (INA), Cinémathèque Française and Acanthes Center, the festival featured documentaries, filmed concerts, video creations and full-length films for which Milhaud and Honegger wrote the sound scores. The schedule of events pertaining to Milhaud follows:

On October 23 at 6:30 p.m., the premiere of the new documentary, *Madeleine, Epouse Milhaud*, was screened. (See the article about this film earlier in this Newsletter.) Georges Roquier's documentary on Honegger followed; the Claudel/Honegger film *Joan of Arc* was screened at 8:30 p.m.

The programs on October 24 were all devoted to Milhaud's music. Shown were *La Vie Commence Demain* (Nicole Védre, director), the B B C documentary film on Milhaud, Ralph Swickard's *A Visit with Darius Milhaud*, Act I of the televised film of the 1984 Marseille Opera production of *Christophe Colomb*, *L'Hippocampe* (Jean Painlevé, director) and *Madame Bovary* (Jean Renoir, director). (See the article on *L'Hippocampe*, p. 6.)

Filmed concert performances were shown on October 25. These included *Saudades do Brasil*, (1974), National Orchestra of France, Sergei Celibidache, conductor; *Le Boeuf sur le Toit* and *La Création du Monde*, (1978), National Orchestra of France, Leonard Bernstein, conductor, filmed by Humphrey Burton; *Le Pauvre Matelot* (1972), Yves Prin, musical director, filmed by Michel Huillard; *Un Homme et sa Musique* (1966), documentary on Milhaud by Jacques Tréboutat and Pierre Vozlinski; *Le Boeuf sur le Toit* (1975), filmed by Jean-Christophe Averty; *La P'tite Lili* (1929), filmed by Alberto Cavalcanti; and *L'Espoir (Sierra de Teruel)*, (1939), story by André Malraux, shown in the original Spanish version with French sub-titles.

RADIO FRANCE The Philharmonic Orchestra of Radio France performed Milhaud works throughout the fall season. The concerts took place in the Grand Auditorium, except the one on November 20, performed at the Salle Pleyel. The repertoire and dates are shown below:

October 9: *Le Boeuf sur le Toit, Suite Symphonique No. 2 (d'après Protée)*, and Milhaud's orchestration of Satie's *Jack in the Box*.

Six Petites Symphonies, November 13

Suite Provençale, November 20

Les Choéphores, November 26

Ouverture Philharmonique, Symphony No. 7, December 11

On October 18, at Radio France, a concert of Milhaud's two-piano music was performed by Edouard Exerjean and Philippe Corre. Works heard were *Les Songes*, *Carnaval à la Nouvelle Orléans*, *Kentuckiana* and *Scaramouche*.

SORBONNE Organized by Manfred Kelkel, director of the Atelier de Recherches sur la Musique et l'Esthétique Contemporaines (ARMEC), a three-day International Colloquium honoring Milhaud and Honegger was presented at the Sorbonne, in three sessions each day. The programs featured research papers, musical performances and film presentations. The listing below of papers and performances includes those relating to Milhaud:

On November 2, the conference was opened by Manfred Kelkel, author of *Le Mythe de la Fatalité dans Le Pauvre Matelot de Jean Cocteau et Darius Milhaud*. The morning session included "Honegger, Milhaud, et l'Humanisme Musical", read by Danièle Pistone (Paris) and "Le Groupe des Six: un Accident?", by Claude Samuel (Paris). In the afternoon, Ludmila Kokoreva (Moscow), read "La Musique de Milhaud dans la Conscience des Russes", (See the translation of this paper elsewhere in this Newsletter.); "Milhaud et Satie", by Jean-Pierre Armengaud (Paris); and "Darius Milhaud et Ernesto Nazareth ou la Découverte de la Musique Brésilienne", by Oetlen Gojowy (Cologne). In the evening the chamber orchestra Arte Viva, conducted by Pascal Pistone, performed works of Honegger and Milhaud, including Milhaud's *Quintette No. 4*, and *Suite de Quatrains*. Five works composed in homage to the two composers and published by Billaudot ended the program. These were by Manfred Kelkel, Pascal Pistone, Roger Calmel, S. Gut and Antonio Braga. Messrs. Kelkel, Calmel and Braga had been students of Darius Milhaud.

On November 3, the papers read in the morning session were: "Milhaud et l'Italie", by Antonio Braga (Naples), and four others on Honegger. The afternoon session consisted of four papers on Honegger. In the evening, two documentary films, one on each composer, were screened and discussed.

On November 4, the morning session included three papers on Milhaud: "Aspects de l'Orchestration dans l'Oeuvre Symphonique de Milhaud", by Bruno Gousset (Paris); "Darius Milhaud et le Mythe d'Orphée", by Joseph Bailbe (Rouen); and "L'Evolution du Langage Musical dans les Oeuvres Dramatiques de Milhaud", by Jeremy Drake (London). Three papers were read during the afternoon: "Le Langage Musical dans la Musique de Chambre de Milhaud", by Michel Fischer (Paris); "Les Mélodies pour Chant et Piano de Milhaud. Le Choix des Poètes. Constance et Evolution du Style", by Jean Roy (Paris); and "Les Biches de Poulenc et Le Train Bleu de Milhaud: une Rencontre Esthétique", by Denis Waleckx (Montpellier). There was a final round table discussion to end the conference.

During January, 1993, the following works were heard in Paris:

On January 11, 1993, *Catalogue de Fleurs* and *Adieu* were sung at the Bibliothèque Nationale by Florence Katz, accompanied by Serge Cyferstein, piano. Mr. Cyferstein also played *Hymne de Glorification*,

Bernard Desgraupes conducted *Concertino d'Automne* and *Trois Rag Caprices* at the Sorbonne on January 12, 1993.

BIBLIOTHEQUE NATIONALE On November 29, a program of vocal and instrumental music was presented. Works heard were *Catalogue de Fleurs* and *Poème de Léo Latil*, for voice and piano: Florence Katz and Billy Eidi; *Sonatine* for flute and piano, Jean Ferrandis and Mr. Eidi; *Sonatine* for clarinet and piano, Antoine Marguier, clarinet, Mr. Eidi, piano; and *Sonate* and *Elégie* for cello and piano: Cyrille Tricoire, cello, Mr. Eidi, piano.

On November 24, at the National Institute for Blind Youth, an all-Milhaud program included the following works: *Soirées de Péetrograd*: Jean-Christophe Benoît, baritone, Alexandre Tharaud, piano; *Cinq Prières*: Florence Katz, voice, Solange Chiaparin, organ; *Le Boeuf sur le Toit* and *Sonate Baptiste Anet*: Devy Erlih, violin, Mr. Tharaud, piano; *Saudades do Brasil*: Paul Julien, cello, Mr. Tharaud, piano.

FONDATION POLIGNAC A performance on November 12 of *Les Malheurs d'Orphée*, presented with the support of the Polignac Foundation, was conducted by Bernard Desgraupes.

Champigny: Three performances of *Ani Maamin, un chant perdu et retrouvé*, were heard on November 14, 15 and 16. The first performance was at Centre Gérard Philipe in Champigny, the second at the Salle Pleyel, a benefit for the Foundation in Memory of the Deportation, and the third a performance at Saint Eustache Church. Sharon Cooper, soprano, Jean Topart, Michael Lonsdale and Bernard Freyd, récitants, and the Madrigal Choir of Bordeaux were conducted by Paul Méfano. This information supercedes that of the DMCCPC, page 29, listed for November 16. (See the article by Jeremy Drake on page 23 of this Newsletter.)

Fontenay: On November 29, the faculty and students of the Municipal School of Music and Dance presented, under the direction of Roger Calmel, a program of the following works: *Scaramouche*, *Sonate pour Violon et Piano*, *Carnaval d'Aix*, *Saudades do Brasil*, *Les Enfantines*, *La Muse Ménagère*, *Divertissements* and *Un petit peu d'Exercice*. Faculty participants were: Catherine Gonin, and Jacqueline Millon, choreographers; Françoise Johannel, director of choruses; M. Hélène Fourquier and Pierre Baubet-Gony, pianos, and Michel Lasfargues, saxophone. Students taking part were: Anne-Laure Faisantieu, Véronique Maury, Nadine and Philippe Saudraix, and the dance classes of C. Gonin and J. Millon. Artistic coordinator was Sylvie Albert.

Ville d'Avray: On April 12, 1993, Jean-Louis Petit conducted the Ensemble Polytonal in the performance of *Trois Rag Caprices. Suite* for violin, clarinet and piano and *Sonate No. 2* for violin and piano were also heard. With his ensemble from Atelier Musique de Ville d'Avray, Mr. Petit conducted performances in Paris on June 16, in the Mairie du VIème, of *Machines Agricoles*, *Trois Petites Symphonies* and *La Création du Monde*, as part of the Festival de Saint Germain. For the concert at UNESCO on September 30, see the entry for Paris, above.

OTHER LOCATIONS IN FRANCE AND SWITZERLAND

Aix-en-Provence: On October 20, the operas *Le Pauvre Matelot* and *Fiesta* were presented. See the DMCCPC, p. 28, October (undated) for details.

In December, Michel Camatte, head of the Conservatoire Darius Milhaud in Aix, conducted performances of *La Cueillette des Citrons* and *Suite Anglaise*.

Amiens: The concert on November 9, in the presence of Madame Madeleine Milhaud, included *Musique pour San Francisco*, *Le Boeuf sur le Toit* (*Cinéma Fantaisie*) for violin and orchestra, *Saudades do Brasil* and *Scaramouche* for saxophone and orchestra.

Gif-sur-Yvette: In December, the Darius Milhaud School of Music presented *Un petit peu de Musique, Suite* for violin, clarinet and piano, *Chansons de Vildrac*, *Saudades do Brasil* and *Caramel Mou*.

Marseille: In mid-January, 1993, FNAC was host for screening of the film, *L'Empreinte d'un Homme*, made by students of the Aix faculty at the Conservatoire Darius Milhaud. After the film was shown, Madame Madeleine Milhaud was presented with the new recording of *Service Sacré*, which had been performed many places in southern France during the summer and fall of 1992. (See the listing under ARCAM for performance details.) Madame Milhaud also visited the college named after Darius Milhaud, where the students had made an outdoor sculpture in honor of his centennial. (See the photograph, p. 26.)

There were many more Milhaud performances in Paris and elsewhere during 1992 that have not been included here. Look for the listings in the second issue of the Darius Milhaud Centennial Celebration Performance Calendar, now in preparation.

Nancy: During December, a Milhaud program performed at the Conservatory included; *Catalogue de Fleurs*, sung by L. Brumaine, *Scaramouche*, *Carnaval à la Nouvelle Orléans* and *La Création du Monde*.

In January, 1993, the staged production of *L'Opéra du Gueux* (*Carnaval de Londres*) heard in Lausanne, Switzerland, on January 9, traveled to Nancy for repeat performance. (See the information below.)

SWITZERLAND Lausanne: Milhaud's *Carnaval de Londres*, also known as *L'Opéra du Gueux*, was staged on January 9, 1993, under the musical direction of Jean-François Monot. Participating were soloists Margot Pares-Reyna, Anne Barbier, Marie-Thérèse Orain, Agnès Bove, Muriel Schorno, Fabienne Hermenjat, Gilles Ramade, René Camoin, Christian Asse, Yves Coudray, Philippe Ermelier, Etienne Bettens and Serbe Moisson. Vocal coach was Jean-Marc Perrin. With a text readapted by Bernard Broca, additional melodies were orchestrated by Henri-Louis Matter. The Orchestre des Rencontres Musicales of Jean-Marc Grob was in the pit. The chorus of the TML Opera of Lausanne was prepared by Etienne Bettens. Decor was by Dominique Pichou, costumes by Jean-Pierre Capeyron, lighting by Jacques Ayrault. Dancers were from the Buissonnière Ballet, with choreography by Philippe Lizon and Sacha Ramos.

Neufchâtel: Two of Milhaud's string quintets were performed during December. (See the program listing for October 23 at the Opéra-Bastille.)

PROGRAMS COORDINATED BY ARCAM

The Darius Milhaud Society extends warmest gratitude to Henri Zunino of the Agence Régional pour la Coordination des Activités Musicales et Chorégraphiques (ARCAM) for sending the following performance information, for the Alps, Provence and Côte d'Azur:

Aix-en-Provence: Lasserre de Rozel, conductor, with the chorus of CNIPAL, performed *Petites Symphonies No. 2* (*Pastorale*) and *No. 3* (*Sérénade*), *Les Amours de Ronsard*, for voices and instrumental ensemble, and *Trois Opéras-minute*, on April 4. The program was repeated in Aix on July 4-5, and was presented in Peyruis on July 12, and in Marseille on July 27.

On May 5, Aix en Musique presented a concert that included a ballet choreographed by children of the schools of Aix and excerpts from the collection of songs in *Un petit peu de Musique*. Performed by the instrumental ensemble from the Conservatory of Aix-en-Provence and two choruses from the schools.

Also on May 5, the series Musical Springtime in Aix presented a concert including Milhaud's *Trio* for violin, cello and piano; *Le Printemps* for violin and piano; and *Élégie* for cello and piano; performed by the Trio d'Aix: Sophie Baduel, violin, François Baduel, cello and Philippe Gueit, piano. The program also included one work each by Honegger and Tailleferre, whose centennials are also in 1992.

The program heard on May 15 in the Cathedral included *Cantate Nuptiale* and *Musique pour Prague*, conducted by François Xavier Bilger.

On May 25 and 26, the Municipal Theater of Aix hosted a performance of *La Création du Monde* by students of the Collège des Prêcheurs.

On June 2, the *Service Sacré* and *Cantate de l'Initiation* were performed in the Cathedral by Vocal Provence, Jean-François Senart, conductor, Chantal de Zeeuw, organ. Repeat performances of the program were presented in Marseille on June 13, at the Church of St. Joseph; in Tarascon on June 14, at Collégiale Ste. Marthe, and on July 11, at St. Michel de Frigolet. It was scheduled for performance in Hyères in December.

A talk on "Milhaud and Lunel: Friendship and Musical Collaboration" was presented by Brigitte Quilliot on June 13, in conjunction with an evening series of films, shown in Space Méjanès, originally a match factory, now converted into a place for cultural activities.

Aix-en-Provence (cont.)

From June 15 to 27, films were shown for which Milhaud composed the music. They included: *L'Espoir*, *Madame Bovary*, *Gauguin* and *La Citadelle du Silence*. Also screened were documentary films about Milhaud.

On June 19, the Regional Orchestra of Cannes performed the program listed in the DMCCPC, p. 26, except for omission of *Cantate de la Croix de Charité*.

A discussion of Milhaud and his influence on contemporary composers was held on June 19 at Hôtel Maynier d'Oppède. See the DMCCPC, p. 26.

During June, in Space Méjanes, performances of *Sonate No. 2* for violin and piano, Sumaré from *Saudades do Brasil* and *Le Boeuf sur le Toit*, were given by Amandine Beyer, violin, and Laurence Beyer, piano. Performance of *Le Boeuf (Cinéma Fantaisie)* included choreography by Dora Feilane.

On July 12, the performance of *Esther de Carpentras*, conducted by Bernard Desgraupes, took place as described in the DMCCPC, page 27. The production was repeated in Carpentras on July 27 and 29; cf. the same listings.

As described in the DMCCPC, page 27, Kent Nagano conducted performances of *Six Petites Symphonies* and *Concerto for Harp*.

Avignon: World premiere on July 10 and 13 of Hervé Robbe's choreography created for *Sextuor*. See the DMCCPC, page 27.

Cannes: *Carnaval d'Aix*, *Concertino d'Hiver* for trombone and orchestra and *Suite Provençale*: performed on March 1, by the Regional Orchestra of Cannes, Philippe Bender, conductor.

Carpentras: On June 4, *Un Petit Peu d'Exercice*, Part I, was presented by the Chorus of Children of the Municipal Conservatory of Music and Dance of Carpentras. Laura Trinidad was director. *Part II* was presented on July 3.

On July 2, conducted by Laura Trinidad, the combined children's choruses of the Municipal Conservatory of Carpentras with the classes CM1 and CM2 of Serres presented *A Propos de Bottes*.

Marseille: On March 10 at the Edmond Fleg Center, Gabriel Vialle and Laurence Mercadal gave the program repeated on March 29-30, described in DMCCPC, page 24.

CONTRIBUTORS

The Darius Milhaud Society is very grateful to those who have contributed since the last Newsletter was published. Names marked with an asterisk indicate sustaining gifts of \$100 or more.

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MUSIC BY MILHAUD STUDENTS



Barbara Harris Rowan and Content Mott-Smith Sablinsky, piano-duo who commissioned Milhaud student music.

JANE GALANTE LECTURES From December 7 through 13, Jane Galante presented talks for the San Francisco Opera Guild. (See the Festivals calendar.) Mrs. Galante portrayed Milhaud's character as a combination of three elements: a clear mind, a deep feeling for humanity, and a passion for the expression of emotion through music. She described the opera *Christophe Colomb* as a challenge to perform in that there is no plot as such, and that it is similar to an oratorio; furthermore, scenes of action alternate with those of symbolism, and the chorus, which is always on stage, fills a very demanding role.

She also spoke about the use in the opera of three important allegories: the *dove* as a symbol of peace and of the Holy Spirit, pointing out that in French *colomb* means dove; Queen Isabella's *ring*, sent to Columbus on the leg of a dove, the ring representing the roundness of the earth, the spiritual union of man and woman and the cycle of human life which comes from and returns to God; and the first name of the explorer, wherein *Christophe* refers to Christ-bearer, the bearer of God's truth to a new world - an enlightener - with the mission of spreading the Catholic religion.

Mrs. Galante spoke of Milhaud's masterful use of the orchestra, the special uses of percussion, the varied roles of the chorus, and the characteristics of Milhaud's polyrhythms as well as his use of rhythm to set and unify the mood of a scene. She also commented on the special role of the Narrator and its similarity to the traditions in the Bach Passions.

To end her talk, Mrs. Galante played recorded passages from key scenes of the opera, with remarks regarding their symbolism and significance related to Claudel's concept of Columbus' voyage as the "journey of a soul", including the harm caused by him as well as the positive aspects of his explorations. She included the scene at the opera's end, in which Isabella and members of her court appear as children in the Paradise of the Mind, which it is necessary to enter (the necessity to come as little children) before proceeding to the Paradise of the Spirit.

Mrs. Galante described the richness of the opera as being for her similar to that of an exquisite Oriental carpet, wherein one is first aware of designs and colors, then begins increasingly to notice all kinds of marvelous details.

Two programs of music by students of Milhaud have been presented as part of the centennial celebration:

Content Mott-Smith Sablinsky and Barbara Harris Rowan commissioned new four-hand piano works from Elinor Armer, William Bolcom, Anne Kish and Milhaud colleague Larry Moss. The program also included an earlier work by Morton Subotnick and two Milhaud works for piano four-hands: *Protée* and *Le Boeuf sur le Toit*. Premiered in Cleveland on September 20, 1992, the program was later presented in six other locations. See the DMCCPC, p. 15.

On February 16, 1993, Composers, Inc. of San Francisco sponsored a program organized by Elinor Armer that featured works by Milhaud students Ms. Armer, William Bolcom, Dave Brubeck, Richard Felciano, Janice Giteck, Jerome Rosen and Leland Smith. In addition, "La Californienne" and "La Parisienne" from Milhaud's *Quatre Visages* were performed by Mills College alumna and Milhaud student Mimi Dye, viola, and San Francisco pianist Eliane Lust.

The Darius Milhaud Society is always grateful for the tremendous amount of help received from many sources. Mesdames Madeleine Milhaud and Francine Bloch Danoën have provided much information about European performances and recordings.

Other kind contributors of information include: Yves Abel, Miriam Abrams, Murray Adaskin, Dorothy Austin, Roslyn Barak, Richard Barrett, Mufrida Bell, Daphné Berenbach, Andrew Bergman, Michael Blume, William Bolcom, Margareta Bourgeois, Marguerite Campbell, Frank Caputo, Alice Chamberlin, Paul Cherry, Donald Chen, Eleanor Cohen, Mrs. Merritt Cootes, Jeremy Drake, Billy Eidi, Leone Evans, Thomas Everett, Tom Evert, John Ewing, Richard Felciano, Richard Franks, Shirley Wong Frentzel, Jane Galante, Margaret Gampell, Glenn Gariolo, Dorothy Gillard, Ruth Gillard, Anthony Ginter, Olga Gorelli, Ann Gresham, Christine Haff, Nancy Hager, Mary Holliday, D. Kern Holoman, Wendy Howe, Elliott and Elizabeth Hurwitz, Maria Iannocone, Thomas Jaber, Grant Johannesen, Lorraine Johnson, Leonard Klein, Karen Knowlton, Marian Kohlstedt, Ursula Korneitchouk, Ruth Lamm, Nancy Langert, Roxanne Chew Lee, Marian Lott, Edwin London, Annette Lust, Eliane Lust, Josiane Mas, Robert Matthew-Walker, Laura McClure, Bruce McIntosh, Robaline Meacham, John Metz, Steven Miller, Micheline Mitrani, Margaret Nelson, Marie-Claude Nouy, Arbie Orenstein, Margaret S. Ott, Nicole Paiement, Karel Paukert, Jean-Louis Petit, Eda Regan, Brett Rhoades, George Riordan, Angela Roebber, Jerome Rosen, Marion Ross, Barbara Rowan, Content Sablinsky, Rory Sanders, Ellis Schuman, Cheryl Seltzer, Jean Shell, John Simna, Leland Smith, Alison Sniffin, Billie Spalsbury, Mark Steinmetz, David Stock, Ralph Swickard, Gloria Swisher, Onnie Taylor, Henri Temianka, Mary Tooze, Alice Treseder, George Vassos, Gabriel Vialle, Kate Warne, Burton Weber, Andrew White, Scott Wilkinson, Constance Williams, Diane Wilt, Betty Wong, Lori Wright, Roger Zahab, Oreen Zeitlin, Henri Zunino, and others.

We thank Jeremy Drake for sharing his perceptions of these performances with Newsletter readers.

Two of the highlights of this Milhaud centenary year must surely have been Compiègne Opera's production of *Christophe Colomb* in September, and the performances of Milhaud's late masterpiece *Ani Maamin* in November by a remarkable body of interpreters led by the intrepid Paul Méfano and his Ensemble 2E2M.

1992 was of course the ideal year to produce *Christophe Colomb* as it was also the quincentenary of the explorer's discovery. We on the eastern shores of the Great Pond have not had the sometimes intense socio-ethno-politico-historical debate that has raged in the USA in connection with the great man and as far as the world of art is concerned this is probably just as well, as we have consequently not been distracted from dispassionate discussion of aesthetics and purely artistic matters.

I freely admit that this production of *Colomb* is the only one I have ever seen - can you believe it? This lamentable state of affairs does at any rate indicate the infrequency of performances of even this celebrated work. I can however tell you that this was a very remarkable and most moving production in which everything seemed to come together in just the right way.

The newly renovated Imperial Theatre of Compiègne, inaugurated in 1991 with Saint-Saëns' *Henry VIII*, is specifically devoted to unjustly neglected French lyric works, and theatre director Pierre Jourdan is to be congratulated for having masterminded a valuable addition to the French operatic scene. Compiègne, about twenty miles out of Paris is a pretty town next to a magnificent forest, and those who go to Paris should be encouraged to pay it a visit. The theatre was originally built in the time of the Emperor Napoleon III, and is architecturally similar to the other French theatres of the time, though the sobriety of decoration, notably the absence of red plush and gilt work, is surprising and strangely pleasing.

This then was the setting for a truly memorable *Christophe Colomb*. On a one-set stage cleverly designed by Jean-Yves Legavre and Juan Stoppani that basically represented a ship's deck but that seemed to have a kind of inbuilt dynamism lending itself easily to representing the King's palace, the port of Cadiz, even the New World itself, Claude Lulé's production moved the action from one area to another with easily flowing dramatic logic, making very good use of the total space available.

The chorus was continually on stage, taking up with vigour and with splendid singing the various roles assigned to it by Milhaud and Claudel, and otherwise providing an admirable musical and dramatic foil throughout the whole opera.

The Narrator, Michel Hermon in modern dress, also had his fixed area on stage, a kind of scholar's study, from which he recounted the story, and from which he set out from time to time to insert himself into the action, most notably assuming the additional role of Colomb II, Christophe's alter ego, the Christophe of posterity, and

their duo in scene four of Part II was an extraordinary highpoint in this production. Laurent Naouri as Colomb was admirably suited to the role both by his dramatic talents that enabled him to convey so successfully the many metamorphoses of Claudel's Christophe, from the proud visionary to the hard captain or the despairing outcast, and by his musical talents in mastering so completely and so warmly the variegated richness of Milhaud's Christophe. His was I think the most moving part of a generally moving production, and to be so moved is, I have observed, a rare experience. Naouri is definitely a singer to watch.

Mary Saint-Palais gave a beautifully judged performance of the relatively small but crucial role of Queen Isabella, and Franck Leguérini regularly popped up from different parts of the stage to use his considerable acting and singing talents with verve and brio in a succession of very different supporting roles.

The most brilliant invention in Jourdan and Lulé's production (Jourdan was also the Artistic Director) was their treatment of the notoriously difficult scene in which the Aztec gods stir up a tremendous storm on the high seas in the attempt to prevent Colomb from bringing his rival God to their shores. This is quite a long scene with some of Milhaud's most delightfully weird music, and often it is quite simply omitted. Here we were enchanted with a flowingly choreographed dance of the Aztec gods tossing around a model ship representing Christophe's fleet.

All in all I was very struck, not to say amazed, such is the usual state of affairs, by the clarity of diction and the impeccable articulation of both soloists and chorus. Proper articulation is a pretty basic requirement from any singer, but unfortunately we have become too accustomed to a slimy magma of amorphous phoneticising oozing forth from singers' gullets, even to the extent of not always recognising the language in which they are oozing. The Gulbenkian Chorus are clearly in the top rank, and they were admirably complemented by the excellent Gulbenkian Orchestra, the conductor, Michel Swierczewski, proving himself once more to be a fine and intelligent musician.

Ani Maamin is almost Milhaud's last work and certainly his last large-scale work. Dating from 1972 it shows that at the age of eighty Milhaud had lost nothing of his creative power. As in so many of his later works there is that extraordinarily intense lyricism offset by an often bittersweet harmonic language that can pierce to the marrow, and is such a refreshing antidote to the warmed-up neo-romantic leftovers of so many other composers.

Ani Maamin, subtitled "a song lost and found", is a cantata for chorus, orchestra, soprano solo and four reciters. The work is a kind of long, quasi-dramatic meditation on the sufferings of the Jewish people in the world, set in the mouths of a Narrator and of Abraham, Isaac and Jacob, the three as it were founding fathers of the Israelite nation.

They have come to the celestial tribunal to complain to God of their own apparent uselessness and indeed of their feeling of guilt by virtue of passive complicity in the face of so much misery. These entirely recited parts are always unaccompanied, unlike in so many other works of Milhaud, and are not subjected to rhythmic patterning. Unfortunately Elie Wiesel's text is particularly long-winded and tedious, but at least the reciters in this performance, all distinguished professionals (one of whom had been the narrator in *Colomb at Compiègne*), dealt with its self-conscious melodrama with notable sincerity of feeling, affording enough dramatic and aural contrast amongst themselves to keep one's attention from wandering too much. This does however point out the big problem with *Ani Maamin*. There is not enough music, or rather, there is too much text, far too much: one spends most of the piece waiting avidly for the next bit of Milhaud. It is to Méfano's credit that the musical unity did not suffer unduly from this intermittence.

Another problem successfully circumvented by Méfano was the general problem in Milhaud's works for chorus and orchestra of balancing these two components: it is only too easy to let the chorus overwhelm the instruments, the difficulty stemming from the often complex textures in both, as Milhaud rarely simply doubles the chorus parts in the orchestra, creating instead a counterpoint between the two masses. Swierczewski in *Christophe Colomb* was also successful in this respect. Sharon Cooper, the soprano soloist, the chorus "Le Madrigal de Bordeaux" and the truly musical musicians of 2E2M deserve the highest praise.

I happen to know that following through this *Ani Maamin* project and finding financial and logistical support was not at all easy, and as the indefatigable motor behind it all and the architect of its ultimate excellence Paul Méfano deserves our warmest thanks. Indeed if there were a Milhaud Medal for Valour and True Grit I would nominate him at once, citing all he has done for Milhaud's music over the years (and also, but that is another story, all he has done for younger composers).

Both these performances will be available to all, as a videodisc of *Christophe Colomb* and a CD of *Ani Maamin* are currently under production. They will provide a permanent record of these exemplary performances, and that of *Ani Maamin* will I hope stimulate performances of the work in the USA. It was after all first performed in New York.



This scene is from the 1984 production of *Christophe Colomb* by the Marseille Opera, directed by Jacques Karpo.

From 1984 through 1992, two staged and two semi-staged productions of Milhaud's opera *Christophe Colomb*, written to Paul Claudel's libretto were presented:

The opera was the opening production of the Marseille Opera in October 1984, when four performances were presented under the direction of the late Jacques Karpo, Artistic Director of the Marseille Opera.

During 1992, to honor Milhaud's birth centennial, three productions were mounted, one in Europe and two in the United States.

On September 20 and 21, a semi-staged production was presented in the restored theater at Compiègne, France. (See the separate article concerning the Compiègne performances reported by Jeremy Drake in this Newsletter.)

On October 3 and 4 in Albany, New York, and on October 10 and 11 at Brooklyn College Conservatory of Music, *Christophe Colomb* received its first fully-staged performances in the United States, with Richard Barrett as Artistic Director and Conductor.

Finally, on December 11 and 13, Lotfi Mansouri, General Director of the San Francisco Opera, directed a semi-staged production, conducted by Kent Nagano.

Each production was unique in its use of film, a radical procedure to adopt in 1930, when the world premiere of *Christophe Colomb* was presented in Berlin. Film in Marseille was used sparingly but evocatively to picture the clouds and waters covering the earth at the time of creation and to evoke the dove, both as the symbol of the Holy Spirit and as the evidence of land ahead. Film also was used to suggest stone architecture much like that of the Incas, during the dramatic scene when the natives urged their gods to prevent the safe landing of Columbus' ships. The Brooklyn and Compiègne productions did not use film. The San Francisco Opera used it the most literally and most extensively of the four productions, including old prints, maps, portraits and imaginative collages. Both Brooklyn and San Francisco omitted the scene with the natives.

The chorus was placed to the sides of the stage both in Marseille and in America: on a balcony in Marseille, within barred enclosures resembling choir lofts in Brooklyn and in raised box-like seats in San Francisco. The Marseille chorus stood through much of the opera, the singers in Brooklyn sometimes stood, and the San Francisco chorus was seated.

In these three productions, a central circular disk clearly symbolized the global world and served as ramp for certain entrances and exits. Nonetheless, these disks were quite different from each other. In Marseille, a rounded portion of a globe was covered with richly patterned aquamarine fabric; in Brooklyn a slanted wooden floor was edged with nautical measurements and in San Francisco, a slanted flat disk was bordered with a raised surrounding section on which singers could sit or stand, with both areas painted a very dark charcoal gray.

The Marseille production was the most visually opulent in the choice of curtains, scrims, costumes and sets. The Second Act featured a masted ship realistically constructed. The Brooklyn performances only suggested a ship with display of a few high curved wooden beams, and the semi-staged production in San Francisco included a ship pictured on film to evoke setting.

Brooklyn's lighting was fascinating for the dramatic use of a vertical moon shape which covered the back of the stage. It varied from white to bright blue to brilliant red, depending on the scene. The vivid red was especially effective and evocatively Spanish for Isabella's funeral scene, with the dancers shown as black silhouettes. The funeral procession was danced simply, with minimum use of props, while the Marseille performances were more literally portrayed, using large candelabras and a nearly life-size coffin, making the scene quite macabre.

Some of the most effective characterizations were those of the Marseille production: Jean-Pierre Aumont, narrator, and Claude Meloni portraying Columbus II, who watched the unfolding of events of Columbus' life. (For impressions by critics of singers in the various productions, see reviews in the next Newsletter.) The use of overhead translation captions for the San Francisco performances notably enhanced comprehension. Although the Brooklyn performances were in English and the scene resumés were excellent, it was even more helpful to have supertitles and to know moment by moment the words being sung.

All productions except that in Brooklyn proceeded in the original order of the two acts; however, using the reverse order worked well in that production. All of the productions clarified the symbolism of Columbus' name as Christ-bearer and dove, and the concept that the voyage was not only physical but spiritual as well. The current issues regarding population destruction, slavery and environmental damage were addressed nearly 70 years ago in Claudel's libretto.

The similarities and disparities among recent performances of *Christophe Colomb* indicate that basic themes and logistical requirements are necessary to effective production of this opera. At the same time the work allows flexibility and freedom to mount stagings which exhibit imagination and varied interpretations, regardless of budget restrictions. Claudel's text is full of symbolism and allegory, and the emotional impact of Milhaud's music is powerful. Dramatic cogency makes this work one of the most important and effective contributions to opera in the 20th century.

This Newsletter issue would have become too large for mailing if we had included all the centennial information here. Thus there will soon be a second centennial Newsletter issue, which will feature the many new recordings of Milhaud's music, information about activities of Milhaud's students, published centennial tributes, performance and record reviews, and much more. Be sure to remain on the mailing list by ordering or renewing your Newsletter subscription today!

We are very grateful to Jane Galante for sharing her observations as the Milhaud Centennial Celebrations draw to a close. Mrs. Galante has known the Milhauds over time, and was on the scene for many of their activities in the Bay area during their 31 year residency there, often participating as pianist in Milhaud performances at Mills College and elsewhere. Mrs. Galante also translated Paul Collaer's book, Darius Milhaud, into English and revised Madeleine Milhaud's catalogue under her supervision.

"Music that comes from the deepest places in the mind." This was Aaron Copland's assessment upon first hearing the music of Darius Milhaud.

Seventy years ago, this provocative young Frenchman, whose riotous Paris premieres were already legend, first journeyed to the United States, scores in hand, bringing not only his own music, but that of his contemporaries: Auric, Poulenc and Honegger. He had been invited to join several leading orchestras as piano soloist in his *Ballade* for piano and orchestra. In addition, he found himself unexpectedly making his conducting debut when the Philadelphia Orchestra engaged him one evening to substitute for Leopold Stokowski. Milhaud writes in his autobiography that the morning following the concert, which included works by Mendelssohn and C. P. E. Bach as well as his own *Sérénade*, the press sagely reported: "M. Milhaud is a good conductor, but a dreadful composer."

The big news, however, was prompted neither by his compositions nor his performing abilities, but by an interview in which he stated, "America's music is jazz!" He had been deeply impressed by the music he had heard when some friends took him to visit Harlem. It was quite different from the jazz that had reached Europe, filtered, as it were, through white performers. *La Création du Monde*, written shortly after his return to France, used the typical instrumentation of a Harlem jazz ensemble and vibrated with the pulse and pathos of African American music. This was in 1923, a year before the performance of Gershwin's *Rhapsody in Blue*. During the ensuing years European composers contributed such works as Kurt Weill's *Dreigroschenoper* and Ernst Krenek's *Jonny spielt auf*, but of all these the one that has stayed consistently in repertory is Milhaud's *Création*.

Already in 1922 Milhaud had started his love affair with America. Both while in the United States and after he returned to France, he frequently reiterated his appreciation of the open-mindedness of American audiences. Olin Downes, writing in the New York Times on July 21, 1940, summed up this attitude, "Some European musicians are incapable of blending with the American scene. Mr. Milhaud meets it without the batting of an eye, on its own terms, and, one imagines, finds stimulation and invigoration in its dynamism and many challenges." However, neither in 1922 nor in 1927, when he and his wife travelled through the deep south and west to California, could he have anticipated that, partly by fate and partly by choice, he would spend a thirty year span of time in the United States.

Part of that creative leaven that so enriched the United States during the years of Nazi persecution, Milhaud brought, first to Mills College in Oakland, California, which welcomed him as teacher, later to an ever-widening circle of cities, towns, campuses and festivals, his particular blend of French lucidity, Jewish sensibility, and an abiding faith in the universality of human emotion.

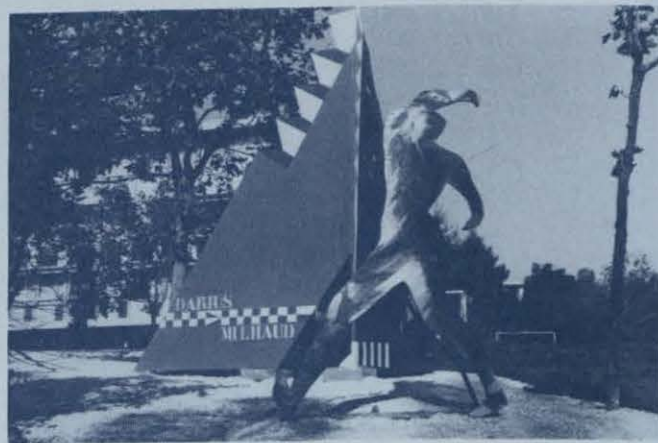
A commission from the Chicago Symphony to write a work celebrating its fiftieth anniversary in 1940 gave Milhaud preferred status among hundreds of other refugees who crowded the escape routes from France. Loyal friendships aided him once he was in America, notably that of Elizabeth Sprague Coolidge, who commissioned five important works. As the years passed, Milhaud became truly "America's French composer." Commissions came from, among others, the New York Philharmonic, St. Louis, Louisville, Dallas and San Francisco Symphonies. He was asked to compose works to celebrate the centenary of the State of Oregon, the 150th anniversary of Indiana, the 250th of New Orleans and the commemoration of West Point's first century and a half. First performances took place in at least a hundred different locations from Laramie, Wyoming, to Washington, D. C. There were thirty-five in New York City alone. In the music building on the Mills College campus in Oakland there is a plaque designating the place where he taught as "A Landmark of American Music."

The legacy continues. Over four hundred students passed through his classes. Often those teaching sessions were held at his home on the Mills campus, "an enchanted oasis" as he described it, which also became a microcosm of French culture. Because of the Milhauds' presence, Fernand Léger, André Maurois and Henri Troyat, to say nothing of dozens of French musicians, all journeyed to that particular corner of California.

A fresh breeze ruffled the placid surface of musical académie, still preoccupied with Germanic models and pedagogic methods. Milhaud's vision honored craft, but it poked its finger at convention, fiercely resisted emotional excess, but probed gently into human sentiment. His teaching was illuminating, exacting, and, in the best sense of the word, spiritual.

After 1947 when he was politically able to return to France, Milhaud chose to spend alternate winters at Mills and in Paris. From 1951 to 1968 he was at Aspen, Colorado, during the summer months. As principal composer-in-residence, he made a point of showcasing the work of his contemporaries. Such American composers as Elliott Carter, William Schuman, Vincent Persichetti and Roger Sessions successively joined him at the Festival.

This centennial year the Aspen Festival remembered its mentor and friend with performances of twelve of his major compositions. Similarly, the San Francisco Bay area scheduled fifteen or so events, including a semi-staged presentation of *Christophe Colomb* by the San Francisco Opera Company. Cleveland, Ohio, home of the Darius Milhaud Society, mounted as it does every year, a significant festival of his works. In the New York area, among other tributes, Brooklyn College made a major contribution by presenting the first fully staged performance in America of *Christophe Colomb*. The rarely heard opera



This sculpture was made by students of The Darius Milhaud College of Marseille. Our thanks to Gabriel Vialle for providing this photograph. (See his article on p. 27)

(Photo, courtesy of La Marseillaise, by P. di Domenico)

Esther de Carpentras was staged by the Opéra Français of New York.

In spite of all this activity, some of the greatest compositions, such as the powerful *Choéphores* and the poignant *Retour de l'Enfant Prodigue*, are still largely unknown. However, by the time the centennial year is over, from South Dakota to Florida and Arizona to New Hampshire, around a hundred and sixty concerts will have honored this man whose pen has inscribed such a large signature on the page of America's musical history.

MILHAUD RECORDINGS In addition to the prize-winning recordings described on p. 5, a large number of Milhaud CDs have been recently released. These will be listed in the next Newsletter. Some are historic and therefore are especially important and valuable, such as the triple CD set, 1928-1948, from the archives of the Phonothèque Nationale in Paris (The Classical Collector 50122), featuring Milhaud performing or conducting a variety of his works. Another collection, conducted by Milhaud, is "Composers in Person", from EMI archives, containing *La Création du Monde*, *Scaramouche* (played by Milhaud and Marcelle Meyer), *Saudades do Brasil*, *Suite Provençale* and *Le Boeuf sur le Toit* (EMI CDC 754604-2). The Prague Centenary Collection of six CDs, with a variety of Milhaud works, is available from Tower Records (800) 648-4844, or from H & B Distributors (800) 222-6872, as are the collections mentioned above.

Music for vocal quartet and instrumental ensemble (ADDA 581292 AD 184 DDD) includes *Adages*, *Les Amours de Ronsard*, *Suite de Sonnets* and *Cantate pour l'Inauguration du Musée de l'Homme*. Winner of the Diapason d'Or award is the Accord recording of *Le Retour de l'Enfant Prodigue*, *Septuor* and *Aspen Serenade* (Accord 201902 AD 690 AAD).

Robert Matthew-Walker, a student of Milhaud in Paris, wrote the record notes for the excellent recording of *Le Boeuf sur le Toit*, *Le Carnaval d'Aix*, *Le Carnaval de Londres* and *L'Apothéose de Molière* (Hyperion CDA 66394), highly praised by Elliott and Elizabeth Hurwitt in their intelligent, well-written article for the April issue of *Schwann/Opus*. (See the next Newsletter for more information.)

DARIUS MILHAUD AT HOME

This report of the festivals in southern France during the summer of 1992 has been sent to the Darius Milhaud Society by Gabriel Vialle, music critic for the newspaper *La Marseillaise*. Mr. Vialle gave lecture recitals on Milhaud's music in Marseille during March, 1992 (see the DMCCPC, p. 24), and he took part in a panel discussion in Aix-en-Provence on June 19 (see Centennial Festivals in this Newsletter). We are very grateful to Mr. Vialle for sharing his views.

Darius Milhaud was born in Marseille on September 4, 1892. A tablet, on the entrance door of his birthplace, on the Place de la Préfecture, in the heart of the town, reminds us of the event. I had the pleasure - in front of this tablet - to evoke Milhaud, on the very day of his centenary, for the cameras of a private television channel. . . .

Darius Milhaud spent his youth in Aix-en-Provence, the city of his heart, the "beloved" city. He wanted to be known as "a Frenchman of Provence and of the Israelite religion", and everyone takes pleasure in admitting how much the light of the Mediterranean Sea-bathed, Mistral-swept, sun-oppressed country is present in his works. Multiple and varied works . . .

Very appropriately, this Provence, from the Alps to the Rhône, from the Mediterranean Sea to the Durance has taken part in the homage paid to a man proud of his roots, who left a strong imprint all over the world.

"A Man's Imprint", is the title of the film - a 12 minute one - produced by the Image and Sound Department of University of Provence students, guided by their teacher Jacques Sapiega. Without words, with just images and music, colors and rhythms, this film, a splendid allegory of Darius' life, is a remarkable tool to stimulate discussions about the composer and his works.

In Aix-en-Provence, Summer Festival goers heard *La Création du Monde* and *Le Boeuf sur le Toit*. . . . Fortunately, other initiatives were also undertaken, sometimes with very limited means. A booklet by ARCAM (the Regional Agency for Cultural Affairs in Provence and the Côte d'Azur) recorded 50 or so events offering Milhaud's music, in 35 different places, some 20 towns and villages. These included a concert organized by teachers and pupils in a Marseille college which since 1972 has borne Milhaud's name. There, in September, a metallic sculpture, completely conceived, formed and realized in the school, was unveiled. Taking care to create a "modern" and near-to-young-people Milhaud, some pupils made portraits of the composer as a "punk" or "tough guy", achieved from [using as models] official photos of Milhaud conducting an orchestra.

In the Provence district and destined for great success was the performance of the *Service Sacré* of 1947, one of Milhaud's most impressive works. The "Vocal Provence" (derived from the Regional Chorus), an amateur group, and their conductor Jean-François Senart presented admirable and repeated performances of the organ version, more gripping and religious than the orchestral. ARCAM sponsored the making of a record, which was done in the Cathedral of Aix. The choir included women's voices (not allowed in the Hebraic liturgy). Participants were baritone Jean Vendassi, narrator Didier Bourguignon and organist Chantal de Zeeuw. It is a magnificent record whose success should reach beyond Provence and France.

A success too was the production of *Le Pauvre Matelot* and *Fiesta* as a double bill, retitled *Ressac* by Michel Lebert, the playwright and producer. Conductor was Michel Camatte,

Director of the Conservatoire Darius Milhaud in Aix. Audiences were charmed by the talent and dynamism of the musicians, especially of the young singers from Aix, Marseille and elsewhere in Provence, brought together for the occasion.

The performances in Carpentras, Aix and Béziers of the enthusiastically anticipated opera *Esther de Carpentras* was something of a disappointment. The newly revised orchestration by Bernard Desgraupes, [made under the supervision of Madeleine Milhaud and] heard during May in New York, in performances staged by the Opéra Français, was not used, and Guy Coutance's production suffered from a lack of rigor. Performed outdoors with strolling singers and audience, the addition of a "Mazel Tov" coming from yiddish folklore (and not at all intended by Milhaud) actually constituted a misunderstanding, as the opera is emblematic of the civilization and culture of the Pope's Jews, people who, in the Middle Ages, dwelling in towns such as Cavaillon, Carpentras, L'Isle sur la Sorgue, and Avignon itself, found protection under the auspices of the Pope, who at that time was seated in Avignon.

The CNIPAL (an organization located in Marseille, which offers training to young aspiring lyrical artists, and that helps them become established in professional life), conducted by Michel Laserre de Rozel in a clever if frenzied production by Dominique Bluzet, performed a program in various locations that opened with two of the *Petites Symphonies*, and included the *Opéras-minute* and *Les Amours de Ronsard*.

In Aix and Peyruis, the film *L'Espoir* by Malraux, (in a well-restored copy found by Madeleine Milhaud), made one appreciate the merits of film scores created by Milhaud. The *Marche Funèbre* heard at the end of the film while the dead and wounded Republicans of Spain are being brought down the mountainside, inscribes the scene with the universal tradition of ancient mourning, giving this important movie of our century cosmic significance.

Different concerts conducted by Marius Constant, Gilbert Amy, Michel Brandt, Michel Camatte, and Philippe Bender, gave people in Marseille and Aix the opportunity to hear works as varied and rarely performed as *La Cueillette des Citrons*, *Suite Symphonique No. 2 (d'après Protée)*, the *Concerto pour Violoncelle* (wonderfully played by Sonia Wieder-Atherton), *Concerto pour Violon* (sublimely played by Devy Erlih), and the orchestral version of *Saudades do Brasil*. This last score, in the piano version, one of the most beautiful suites showing evidence of Milhaud's love for Brazil, was played six times in Marseille and Aubagne by Laurence Mercadal.

In 1962, Milhaud said, in Aix: "The future of music? It will be the work of an inspired composer, who may be ten years old by now, and who will impose his personality and conceptions, just as, before him, did Berlioz, Debussy, Stravinsky or Schoenberg. . . ."

A CORNUCOPIA OF QUARTETS: THE STRING QUARTETS OF DARIUS MILHAUD

The following remarks were delivered by Dr. Paul W. Cherry, Professor of Music at the University of South Dakota, Vermillion, when he talked on November 24, 1991, during the Milhaud string quartet festival presented in Cleveland as the opening event there in celebration of the composer's centennial birth celebration. For other details concerning the festival, see the DMCCPC, p. 2.

Today we have the privilege of hearing eight of the string quartets of Darius Milhaud, all of them for the first time in Cleveland. This is a remarkable event in itself, but it is one that also has a larger purpose, which is to inaugurate a year's celebration of the one hundredth anniversary of the birth of this extraordinary composer who was born September 4, 1892. Before the concerts continue I want to give you a concise overview of the entire body of Milhaud's style that may help you as you listen to the concerts this afternoon. First, you should know that with 443 works to his credit, Darius Milhaud ranks as one of the most prolific composers of the twentieth century, and in the realm of string quartet composition, with eighteen quartets, i.e., one more than Beethoven wrote, he created the largest body of string quartets by a major composer up to this date in the twentieth century: a true cornucopia of quartets. These quartets were written between 1912 and 1951, a thirty-nine year period that spans two-thirds of Milhaud's creative life, and they demonstrate most of the technical and expressive devices that he developed during his long and productive career. The quartets cover such a long period that one is tempted to try to categorize them into stylistic periods in the same way that Beethoven's works have been categorized. But Milhaud was opposed to this idea, and when discussing his career in his *Entretiens avec Claude Rostand* (1952) he said:

"I do not consider that [my works] reflect an evolution in the usual sense, that is to say something which can give the impression of progression, of growth, of perspective, call it what you will. The musicologists have their neat first style, second style, third style, etc...I do not see anything of that sort which concerns me. I distinguish, rather, a series of various routes I take by turns according to the work to be written."

While it may not be possible to define a first, second or third style in Milhaud's music, it is possible to identify some of the various compositional routes he took from time to time, and I will point out a few of them today. In keeping with his traditional French academic training, Milhaud's first three quartets follow an obviously eclectic route in which he sometimes borrows ideas from other composers. The First Quartet was written in 1912 when he was nineteen years old, and it was the work with which he signed his first professional publishing contract. This quartet is clearly modeled on the Debussy String Quartet of 1893, and because of that Milhaud indicated in later years that he was no longer satisfied with the work and wished that it would no longer be performed. Milhaud had developed most of his unique personal style by the time he wrote his Second Quartet (1914-15), but this quartet shows traces of influence from the Ravel String Quartet which was written in 1903. The Third Quartet, composed in 1916, is a moving epitaph written for his friend the poet Léo Latil

who was killed by the Germans in 1915, and in it he borrows some ideas of form and texture from Arnold Schoenberg's Quartet No. 2 (1913) and Schoenberg's *Pierrot Lunaire* (1912). But after the Third Quartet Milhaud is a complete master of his own style, he no longer borrows anything from other composers, and he pursues other routes that circumstances suggest to him.

The Fourth through Seventh Quartets, written between 1918 and 1925, coincide with the activity associated with Les Six; and, with the exception of his Fourteenth and Fifteenth Quartets which can be played simultaneously as an octet, they are his most experimental quartets. The Fourth Quartet was written in Rio de Janeiro while Milhaud served as secretary to Paul Claudel who was the French Minister to Brazil during the First World War; and it received its first performance after his return to Paris on April 15, 1919 at a concert that also included works by Georges Auric, Louis Durey, Germaine Tailleferre, Arthur Honegger, and Francis Poulenc. It was the works on this concert that prompted French critic Henri Collet to proclaim these six composers the true representatives of a new French style and to coin the term Les Six in their honor. The experimental route that Milhaud follows in these Les Six quartets is polytonality, or the superimposition of one tonality over another. The Fourth Quartet displays modest experiments with this technique, the Fifth Quartet is his most outlandishly polytonal and dissonant quartet, and the Sixth has some of his most attractive polytonal writing. The Seventh Quartet makes only slight use of polytonality, experimenting more with unique manipulations of rhythm. This was the era of Les Six, of *Le Boeuf sur le Toit*, of *Caramel mou shimmy* and *La Création du Monde*; and in keeping with the exuberance of the times, six months after the first performance of the Fourth Quartet Milhaud startled the musical world with the audacious announcement that he wanted to write eighteen quartets. Today we will hear the Fourth, Sixth and Seventh Quartets, a circumstance that may help transport us back seventy-two years to the roaring twenties, to the era of Les Six.

Milhaud became famous as the twentieth century's leading exponent of polytonality, but throughout his career he followed periods of experimentation with periods of retrenchment that prevent developing an impression of progression in his style. Polytonality is a technique that returns from time to time as a special sonority within many of his works, but he employs it much less extensively after the era of Les Six.

Quartets Eight through Thirteen, composed between 1932 and 1946 follow a new route that I call Cubism. Quartets Eight and Nine were written and given their first performances in Europe. Quartet No. Ten was begun on board ship as the Milhauds made their escape from Nazi-occupied France in 1940, and it was finished in this country.

The next three were written in the United States. Experimentation and polytonality are, for the most part, left behind in these works, and Milhaud created a body of finely crafted quartets that display his most Neoclassic or Cubistic thinking.

The idea of Neoclassicism in the music composed between the two World Wars suggests a reliance on the forms and expressive restraint thought to be represented in the music of the eighteenth century, and practically every composer who was active at that time may be considered a neoclassic composer. Igor Stravinsky, Paul Hindemith and Aaron Copland, a Russian, a German, and an American, immediately come to mind, and suggest the widespread acceptance of the ideals embodied in this style. The music composed by members of Les Six, is for the most part, neoclassic in its style, and almost all of Milhaud's music could be considered neoclassic.

Cubism is another story, however, for it is not commonly thought of when one discusses music. Cubism owes its beginnings to the paintings of Paul Cézanne (1839-1906), and it is most commonly recognized in works painted by Pablo Picasso from about 1906 to 1918. Cubism in the visual arts did not really continue past World War I, so the dates of this style in painting and what I regard as the "cubistic" compositions of Milhaud do not exactly coincide, but there is a similarity in the way that Picasso distorts the human form in the paintings such as his 1906 *Les Femmes d'Alger* and the way that Milhaud distorts classic forms in his Eighth through Thirteenth quartets. In Picasso's painting all the features one would expect to find in human forms are represented, but they are somewhat distorted, and they are not always exactly where you might expect to find them. The same is true of Milhaud's handling of eighteenth-century forms in these six quartets. All the structures one would expect to find in a composition modeled on eighteenth-century forms are there, but Milhaud mixes elements of one form with another, adds fragments of seemingly unrelated material at unexpected moments, and restates melodies in disjunct and out-of-order patterns that slightly distort his musical images and place materials where you would not expect to find them.

But these complexities are evident only to the person who wishes to analyze them. For the listener, these are attractive, serious compositions that contributed to Milhaud's reputation as France's leading composer of this era.

In 1947 Milhaud made his second return to his homeland after a World War—this time not as a young avant garde composer about to astonish the French public with new experimental works as he had done after World War I, but as one of France's acknowledged leading composers who, as it turns out, was about to astonish listeners again with a new experimental route in composition: the opposition, rather than the working together of diverse forces.

While in France Milhaud was given an eighteenth-century composition book that had eight staves on each page. This gave him the idea of composing two separate string quartets that could also be played simultaneously as an octet. Both quartets have the same number of measures and the same tempos, but the Fourteenth and Fifteenth

Quartets are totally different compositions. The Fourteenth is lyrical, featuring a nice waltz, a lullaby, and the longest fugue in his quartets, while the Fifteenth is lighter and features some slightly jazzy syncopations and a samba. Both are attractive quartets, but when the two are combined, the resulting Octet is something like the combination of the bands in the "Putnam's Camp" movement of Charles Ives' *Three Places in New England*. Milhaud experimented with similar oppositions of diverse elements in his *Fourth Symphony*, his *Aspen Serenade* and in his *Six Dances in Three Movements for Two Pianos*, but never again in his string quartets.

In 1950 Milhaud apparently decided to finish his cycle of eighteen quartets quickly. The Sixteenth Quartet was composed in April, 1950, the Seventeenth and Eighteenth, bearing successive opus numbers, (307-308) were composed in thirty-three days during his Christmas vacation. The route that Milhaud follows in these last three quartets is a personal one since each of the quartets is dedicated to a member of his family: the Sixteenth to his wife Madeleine in honor of their twenty-fifth wedding anniversary, the Seventeenth to his son Daniel in celebration of his twenty-first birthday, and the Eighteenth to the memory of his parents. One detects a few descriptive devices in these quartets such as dissonant chords in the Eighteenth Quartet under a folk-tune melody, to portray something of his father's character, but for the most part his last quartets look backwards, reviewing most of the technical procedures he developed during the course of his career. Modality, wrong-note technique, polytonality, and formal displacements are all there, but they constitute a light-hearted introspective review of his career rather than an advancement of his technical methods. Milhaud developed new techniques from time to time, but once he had explored a technique he would sometimes allow it to lie dormant for years, then bring it back in a work composed for a different medium. It is retrenchments of this sort, particularly those after the more experimental Les Six Quartets and after the Octet, that provide the most obvious reasons why Milhaud did not see an "evolution in the usual sense" in his works or any neat first or second style codification.

Milhaud reported that it was with a sense of solemnity and melancholy that he began work on his Eighteenth Quartet, for it would bring to an end a project that had occupied him for so much of his life. The final measures of the Eighteenth Quartet reflect this melancholy, for at the end of the score Milhaud wrote "*Fin des dix-huit quatuors à cordes 1912-1951*", and the last five measures of the quartet restate a theme that he had used in his First Quartet. The recall of this theme, written nearly forty years earlier, provides an apt close for the most extensive string quartet cycle composed in the twentieth century.

II

Trying to give you some hints as to what Milhaud's music is all about and how to listen to it is a bit difficult because Milhaud developed a unique musical language that takes a bit of getting used to, and I have often wondered to myself what his purely instrumental music is

doing. I think I really began to understand this music some years ago when looking at a still life painting by Cézanne. Unfortunately I do not remember which painting it was, but I recall that after looking at it for a few minutes I realized that the fruits and flowers in the painting were somewhat distorted and that they appeared to be leaning toward me. I suddenly had the feeling that I was, in some way, looking at music by Milhaud. It took only a moment's reflection for me to imagine, then, that listening to Milhaud's music was like listening to a painting by Cézanne. I do not mean to suggest by this that Cézanne's paintings necessarily look like the sounds of Milhaud's music or that Milhaud's music sounds like the look of a Cézanne painting, or even that one influenced the other, but I think one finds the same constructive principles at work in these two artists, and I believe that making a comparison between Cézanne and Milhaud will help you as you listen to the music today. Cézanne's famous dictum to "see in nature the cylinder, the sphere and the cone" is often quoted, and it is easy to see in his paintings that geometrical patterns (far more than just cylinders, spheres and cones) provide a point of departure for him. It is also easy to see that these patterns are often just a bit out of kilter. Cézanne's *Jas de Bouffan*, *Pigeon Tower at Montbriant* and *House with Cracked Walls* painted between 1885 and 1894, and his *Lake at Annecy* and *Mont Sainte-Victoire* all show this constructive principle.

Richard Murphy in his book *The World of Cézanne* also makes the [two] points that Cézanne strove for an equality of all the parts in his paintings so that the background and foreground have equal importance, and that what is missing from these paintings is people. The paintings achieve their impact by design and color, not by a sentimental portrayal of human emotions or an effort to tell a story. However, when Cézanne did portray people, his portraits, even though still based on geometrical patterns, are enthralling.

I believe the same sort of techniques function in much of Milhaud's music, and in this light it is worth noting that Milhaud's First String Quartet was dedicated to the memory of Cézanne. Milhaud, of course, does not compose cylinders or cones, but he is a master craftsman of musical forms who manipulates dances, sonata forms or fugues into intriguing designs that are just a little bit out of kilter from their classic models. These formal manipulations are more obvious to the person who has score in hand, but they are similar to Cézanne's distortions, and they contribute to the unusual effect of his music. He is especially good with rhythmic manipulations that add or subtract beats from normal patterns to create unexpected turns of phrase. Perhaps more importantly, Milhaud frequently gives everything equal importance in his music, so the traditional idea of composing a prominent melody in the foreground supported by a weaker accompaniment is not often found. What one frequently hears is a thick texture in which all the voices are melodies that have equal weight and each has its own direction. We are not used to this sort of texture apart from the music of Bach, and it sometimes makes for difficult listening. The most extreme example of this equality of parts will occur later this afternoon during the performance of the Octet when eight players, each with his own

important part, perform two equally important quartets simultaneously.

Many of Cézanne's brilliantly colored paintings are about nature and are not inhabited by people. Perhaps the same can be said for some of Milhaud's brilliantly colored music. Many of his songs are based on poems about nature, not about people, although when he chooses to represent human feelings in his songs or operas the effect is as powerful as Cézanne's portraits. Nevertheless, most Neoclassic composers deliberately drew away from story telling or from the portrayal of sentimental human emotions so dear to us in romantic music. They preferred to create abstract designs in what is commonly called absolute music in contradistinction to the program music of the nineteenth century. Milhaud reported in *Notes Without Music* (p. 30) that he burned many of his youthful compositions when he started to compose music that was "neither literature nor painting." This does not mean that the music is not expressive, but many composers of the era pursued the same goals as Stravinsky who said, "Music expresses nothing but itself." One does not take an emotional bath in the music of Milhaud for it is not romantic music, but one can delight in beautifully constructed melodies, unusual sonorities, interesting rhythms, and clear, if somewhat uncommon forms.

It may be that Milhaud draws musical portraits of family members in his last three quartets. I often imagine that the markings *Tendre, Vif, Doux et calme* and *Animé* in the Sixteenth Quartet dedicated to Madeleine on the twenty-fifth anniversary of their marriage conjure up a portrait of Madeleine; and the markings *Rude, Tendre, Léger et cinglant* (cutting) and *Robuste* help Milhaud create a musical portrait of his son Daniel in his Seventeenth Quartet. The movements marked *Lent et doux, Premier Hymne, Deuxième Hymne, Lent et doux* surely portray his parents in his Eighteenth Quartet dedicated to their memory. These, then, are musical portraits, but they are not dramatic tone poems that relate their models' adventures. They are abstract portraits that represent their models' characters very much like Cézanne's portraits.

In the eight quartets we are going to hear today, we shall hear several of the various routes Milhaud followed in his composition: eclecticism in his Second Quartet, polytonality in the Les Six Quartets numbers Four through Seven, the opposition of diverse forces when Quartets Fourteen and Fifteen are combined in the Octet, and personal reflections in the Sixteenth and Seventeenth Quartets dedicated to his wife and his son. What we will not hear is nineteenth-century romanticism, for Milhaud does not write emotional music designed to pull at your heart strings or tell a story. Like most composers of his neoclassic generation he was interested in a non-descriptive music that used lively melodies and counterpoint, a music that expresses itself through clear forms and brilliant colors, a music that can stand by itself as an *objet d'art* without reliance on any extramusical suggestion. His string quartets demonstrate these principles in one of the most unique and colorful musical languages of the twentieth century created by the composer who called attention to serious chamber music in 1920 by saying, "Je veux écrire dix-huit quatuors."

Mme. Ludmila Kokoreva of the Tchaikowsky Conservatory in Moscow was invited to speak at the colloquium honoring the centennials of Honegger and Milhaud, presented at the Sorbonne in Paris on November 2, 3 and 4, 1992. (See Centennial Festivals elsewhere in this Newsletter.) The Darius Milhaud Society thanks Madame Madeleine Milhaud for making the text of the address available to readers of the Newsletter.

I dare to say a few words about the art of Milhaud, as we, the Russians, hear and understand it. I have thought a great deal about this question, having written my doctoral thesis on the work of Milhaud. The French ask me often why I study Milhaud's music. What attracts me to it? This is the question about which I am going to talk to you now.

The entire world studies Russian music, including the French - Moussorgsky, Rimsky-Korsakov, Tchaikowsky - you like it very much, and so do we. It is already a tradition, a good one, but I am thinking about it in a more profound sense.

In my opinion there exist two points of view about the art of a creator who expresses his own culture and is from a foreign one. . . . Our point of view about the work of Milhaud is one which comes from far away, from a great distance. This is very important: I hear the music of Milhaud differently than you the French, and you also, . . . hear Russian music in a way that is different from the way Russians, including myself, hear it.

Thus, at this distance, we find Milhaud to be one of the great messengers of his nation, who helps us discover the profound essence of the French artistic culture of several centuries. For us, it is France which sings in multiple voices in his music, and the principal voice of this magnificent chorus is that of Provence. His exceptional French personality manifests itself in the temperament of a musician with an extremely clear optimistic conception, full of sun and of light. The soul of Milhaud was open to all the joys of the world, contrary to the pessimism of the time in which he lived and which is generally expressed in the art of our time. I think that it is not by chance that his memoirs are called *Ma Vie Heureuse*.

Milhaud himself, I think, always felt himself to be a messenger of his nation. I should like to recall a passage from his autobiography. It was in 1926, that Milhaud and his young wife Madeleine came, with the pianist Jean Wiener to Leningrad and Moscow. "I was enchanted at the idea of being the first French composer to renew the musical links between our two countries. It was the first contact following the revolution."

These pages of memoirs are very interesting for what they tell us about our [Russian] musical life at that time: "Our concerts were very successful, the musicians were cooperative and very understanding, and what an extraordinary public! What a love of music! There were some musicians in Leningrad who grouped themselves around the musicographer Glebov. They wanted to become acquainted with the new French works, and we met on a number of occasions. [The composers] Popof, Kamensky and Dechevof played their own compositions and those of their comrades." Milhaud said further, "In Moscow, the scholastic influence was felt everywhere, the young musicians were all strong intellectuals. . . . However one young man, his dreamy eyes hidden behind great spectacles,

came to show me his symphony, where, it was clear, in spite of his rather conventional form and construction, that there were true gifts and a certain grandeur. Its author, Dmitry Shostakovitch was then only 18 years old and still in the Conservatory." It is remarkable that Milhaud, still very young himself, recognized the great talent of a younger composer.

Here is another quote: ". . . The tradition of Anton Rubinstein was absolutely alive there, and the school of piano was prodigious. We listened to several astonishing young virtuosos of sixteen years of age. Vladimir Horowitz, who arrived in Paris some weeks later, is a brilliant example of the Russian artistic training of that time. It was not without melancholy that we left our young friends in Leningrad. We asked with sadness if we should ever see them again. This first contact had been so frank, so direct, we had so many interests in common that we would have liked to keep the friendship of these young musicians."

Alas, Milhaud never saw those musicians again. But the Russian musicians kept warm memories of the two French musicians. Our composer and musicologist Ioury Waïnkoppe, wrote later on the subject of this meeting, "It is difficult to express at what point relations full of warmth and sincerity were established between us and those French musicians. Milhaud is the one who pleased us the most. His good naturedness, his kindly attention to all of us who surrounded him, his calmness or vivacity and the beautiful spirit in his conversation, all attracted us to him."

Now it is his centennial, a very important occasion for understanding the art of a creator. One hundred years are a proper distance which permits us to see the work of a composer in the context of the evolution of music. And I shall say that one rightly remembers an artist at that moment.

Actually, the true value of the art of a creator cannot be judged until a certain amount of time has passed, thanks to the heritage that he has left which continues to live in the work of composers of following generations. Discoveries often remain invisible or more exactly put, incomprehensible to his contemporaries, because the great creator responds always to questions which are not yet asked. But when they are discovered, when these innovations penetrate little by little into the work of other composers, they become recognizable and they also penetrate the consciousness of listeners.

It is then, a profound sense of the art of one composer which has been at the heart of this research, . . . and today it is evident that it is Milhaud who has been at the origins of a great many tendencies in music of our century, such as fauvism, neoclassicism, use of folklore, aleatoric writing, etc. But especially it was he who formed the new musical mentality. Above all it is a mythological mentality. It is based on myth.

Milhaud turned his back on romantic art. The man, the individual person, that is to say, the romantic man has disappeared from his art. Romantic man with his passions, his sentiments, his sufferings, his romantic love is no longer the theme of his art.

The personnage in the music of Milhaud is a person of Myth, a man issuing from the masses, a man from the liturgy (from the mass), the man of ritual art, the man of folkloric celebration, that is to say, the universal man. *Les Choéphores* gives us a good example, because the mythological mentality of Milhaud begins with this work and continues in the following works for the theatre. Milhaud created this lyric theatre, and it is the theatre of mythology.

In my course at the Tchaikowsky Conservatory in Moscow on the history of the music of the 20th century, I always show *Les Choéphores* to my students in speaking to them about the aesthetic revolution at the turn of the century. *Les Choéphores* contains many new ideas. First, it is a work without psychological development (like the ancient tragedies of Greece). The dynamics, the force, the [use of] percussion, the articulated rhythm, the rhythmic declamation of soloist and chorus, all these are new. The scene for percussion and chorus marked the beginning of a new direction. Nowadays there is much music for percussion, even concerts by percussionists, but we must remember that it is Milhaud who was the originator of that.

And the chords, the harmony of *Les Choéphores*, which contains up to a dozen pitches, announces also the sonority of our time. The choral writing of *Les Choéphores* also introduces much innovation in this domain. It is the choral culture of the Middle Ages, of the Renaissance, the ritual culture of Antiquity which constitutes the new ideas of this work. The rich contrasts of unison and multiple voices, from monorhythmic counterpoint to linear counterpoint, the contrast of singing and of recitation, etc. Later the opera *Christophe Colomb* develops this orientation. Nowadays when choral music has become so important, we must remember again the contributions of Milhaud in this area. From compositions like *Trois poèmes d'Henri Michaux* of Witold Lutoslawsky, *Les Passions selon Saint-Luc*, and *Requiem* of Kristof Penderecky, then the oratorios, the cantatas of Russian composers of the 20th century, and also the composers of Latvia, Estonia, etc., could not be imagined without the model of choral writing in *Les Choéphores* and *Christophe Colomb*.

The mythological mentality researched and found in Milhaud [contains] the forms and styles of ancient eras, which have always reflected the collective consciousness, the consciousness of the masses. In ancient Greece, it is [expressed] in the theatre, at the time of the Renaissance and Baroque [periods], in choral art.

The problem of myth in the music of the 20th century is a very vast subject; in order to deal with it properly it would be necessary to devote an entire colloquium to it. Thus I go on to the second issue: the art of Milhaud and folklore, which is again an interesting subject.

Milhaud's instrumental music, the music for orchestra, for ballets, is very often based on folklore themes (*La Suite Provençale*, *La Suite Française*, *Saudades do Brasil*, *Le Boeuf sur le Toit*). For Milhaud as for other 20th century

composers also, folklore has become a means of combating romanticism. However, each composer in using folklore adapts it to his own principles, his own attitude toward art and his own artistic goals.

Thanks to folklore, Milhaud found a new conception for the music (for orchestra and ballet). At the heart of his conception is the carnival. It is the carnival which became an original programme for music of this type. The origins of this carnival tradition go back to the history of the Middle Ages and the western Renaissance. For the French, and I think for all people of Latin countries, carnival is something altogether habitual, but it is no longer the case for the Russians. Perhaps because of this, inside a culture foreign to us, the special book consecrated to carnivalesque culture is a great theme of art.

Our celebrated writer, Michail Bachtine, an illustrious literary historian known world-wide, wrote a book with the title: *L'Oeuvre de François Rabelais et la culture populaire du Moyen-âge et de la Renaissance*, Moscow 1965. This book contains a profound and universal theory of the carnival culture, which is organized on the principle of laughter. This culture possesses its problems, its system of images, its language and its specific technique. Bachtine wrote that in art there have always existed two points of view toward the world: one serious and one "gay, light, simplified". Tragedy and comedy in ancient Greece, the Mass and the parody mass in the Middle Ages, grand opera and opera bouffla, etc.

The art of Milhaud contains these two points of view. We find grand, monumental works such as *Christophe Colomb*, *L'Orestie*, *David*, as well as the music of Carnival in the largest sense of the word. Many of Milhaud's works inhabit this world, the world of the folkloric celebration of the Fair and the Fairground. For example, *Le Carnaval d'Aix*, *Le Carnaval de Londres*, *Le Carnaval à la Nouvelle Orléans*, *Le Bal Martiniquais* and many other works.

The carnival works of Milhaud are opposed by their aesthetic essence to the tragic art of romanticism and to that of expressionism. If we compare Milhaud's art with that of Stravinsky from this point of view, the art of Stravinsky is also based on the conception of the Fête, but for Stravinsky this conception is incarnated as grotesque, that is, the grotesquery of the Fête. But for Milhaud, never! His carnivalesque work creates a clear, sunny atmosphere, one of gay good humor, by means of lyricism - a very individual lyricism - a lyricism of pastorales and of popular berceuses.

This is the same essence as the national French spirit. It is interesting that Milhaud himself adored carnivals. He had seen many of them during his childhood, and he often left Paris in order to go to Provence to attend the Carnival. In Paris he lived on the Boulevard de Clichy, where he loved the "carnavalesque" noise of his neighborhood, and the fairs held there.

In the same way, the carnivals he attended during his stay in Brazil pleased him very much. He wrote: "I adore Brazil! This music is full of life and fantasy! There is a great deal to be learned from the rhythms and the melodies that everyone heard all night and whose grandeur comes from monotony." The subject of the works of Milhaud, of which

I am speaking, is the carnival, the people in celebration, laughter and elation.

It is not only the works which have the word carnival in their title but many others as well, such as *Le Boeuf sur le Toit*, *Saudades do Brasil*, *La Création du Monde*, *La Cueillette des Citrons*, etc. All his music has his system of language, his vision of the world which is very light and gay: there is here a certain de-dramatisation of images, underlined by all the musical means and by the forms.

In these works there is what one might call the carnivalesque complex. It is based on the dance, or a gay and brilliant march. These styles reflecting movements of the masses have existed for a long time. But the concrete style of a dance, its rhythmic formula, the qualities of orchestral writing, become the historic and geographic signs by which the epoch and the national mode of a work reveal themselves.

In *Saudades do Brasil*, the rhythm of tangos and sambas, the imitation of a banjo and guitar occur. In *La Suite Provençale* there are minuet rhythms and use of such instruments as the tambourin and galoubet [*Mme. Kokoreva is referring to the Provence fife and drum (Eng. pipe and tabor), sometimes used to accompany 18th century dances. In Suite Provençale, the last movement prominently features the leading melody played by the piccolo.*] One could give numerous examples.

These Milhaud works are very well-known and very popular and have been that way for more than 50 years. People sometimes take them for light, unimportant music, but that is not the case. These works contain artistic ideas that were formerly very important and that otherwise would already have been forgotten.

If one looks at the programs of the Centennial Festival, how many times *Le Boeuf sur le Toit*, *La Création du Monde*, *Saudades do Brasil*, *La Suite Provençale* have been played! I have been in Paris for only four weeks, and I have already heard *Le Boeuf sur le Toit* several times: in concert, on the radio, in films on Milhaud.... I think that this work (*Le Boeuf sur le Toit*) has become to a certain degree the symbol of France in the 1920s.

In all periods, men would like to have not only a tragedy, but also a comedy; there is always a need for light, gay, lively, easy art. It is right that Milhaud should have responded to this need.

Finally, like neoclassicism in Milhaud, neofolklore reflects above all his conception of the world. Most individual in this conception is his artistic attention to the fête, the carnival. Optimism which is born of a faith in the stability of "the world of the folk" joins with a conception of the neoclassic world, which is equally based on the principle of stability. This is how, in my opinion, the light and sun in the music of Milhaud come about.

I have spoken here of only two aspects of Milhaud's art - aspects which, I think, are our interest - a very specific interest. Thus the carnivalesque world attracts us, and it attracts me very much, because in this style I see the very essence of the French, Latin, Mediterranean spirit.

You see, we are people of the north, from a cold and austere country. We rarely see the sun. In our area it rains very often, it rains endlessly.... Russian composers Glinka,

Tchaikowsky, Rimsky-Korsakov were attracted by the South, by the sun. They have left works full of the warmth of the Midi.

Yes, that is it, we lack sun and warmth, and perhaps because of that, we, the Russians, always have many problems, we are overloaded. One can say that Russian art is also surcharged with problems - these are very serious, often tragic, often universal problems. Let us recall the art of Dostoevsky, Tolstoy, Tchaikowsky, Shostakovitch, Schnitke, Solzenitzin, etc.

But we also like to laugh. We must have a little joy, a simple art, carefree, as is the carnivalesque art of Milhaud. Then, folklore always proves to be of interest, how intellectual art is linked with popular art. In all national schools of composers (Russian, Polish, Hungarian, Spanish) everyone is always confronted with that question.

No doubt that is why the music of Milhaud most frequently interpreted in Russia is inspired by the carnival or by folklore. We also like *Scaramouche* very much, and everyone plays *Saudades do Brasil*, *Le Boeuf sur le Toit*, and especially *La Création du Monde*... Of course other works are also performed, such as the *Second Cello Concerto*, *Quatre Visages* for viola and piano, etc. On radio USSR they have presented *Le Château du Feu*, *La Mort du Tyran*, *Le Pauvre Matelot*, *Les Choéphores*. One of the most interesting aspects for me is Milhaud's music for the theatre in the context of theatrical culture of the 20th century, because France, above all, is a country of remarkable theatre.

But the work of Milhaud is immense [in its variety]. It raises other questions which concern melody, for example. During the Centennial Festival of Milhaud I have heard a great deal of vocal music: *Trois Poèmes de Lucile de Chateaubriand*, *D'un Cahier Inédit d'Eugénie de Guérin*, *Catalogue de fleurs*, *Machines Agricoles*, *Adages*, *Les Amours de Ronsard*, *Adieu*, *Suite de Quatrains*. It is very good music.

One could discuss the style of the large symphonies, chamber music, etc. But I think that even Milhaud, this "musical Proteus" as he has often been called, and who has astonished the public with his surprises, his unexpected and unforeseen turns, truly had an aesthetic conception that was absolutely unique. It is evident to me that there is a great coherence in such an abundance of works that are so diverse, and that there is great unity of thought which links all these works to each other.

In ending, I should like to say that it is a great good fortune that my life has been linked to the music of Milhaud, to this art full of kindness. I am happy if I have contributed some little bit in making known this music for us in Russia, through radio broadcasts, talks preceding concerts of 20th-century French music in the auditorium at the Tschaikowsky Conservatory in Moscow, through colloquia, articles in our musical reviews, and finally, my book on the life and work of Darius Milhaud, published in Moscow in 1986.

I should never have written this book without the valuable aid of Darius Milhaud. He responded immediately to questions of young musicians such as I was at that time, sending me scores and books. And finally, Madame Milhaud has continued to help me until this day, and I should like to thank her also, with all my heart.

THE DIALOGUE BETWEEN DARIUS MILHAUD AND THE POETS

This paper was delivered by Josiane Mas at the Symposium, "The Dialogue of Musicians and Writers", held in Montpellier, France from May 13-16, 1992, in honor of the centennials of Arthur Honegger, Darius Milhaud and Germaine Tailleferre. We thank Ms. Mas, of the faculty of the Université Paul Valéry, for sharing her remarks with readers of the Newsletter.

More than half of Milhaud's considerable output - there are more than four hundred and forty opus numbers, which, for Cocteau, evoke "King Darius' armies" - is made up of vocal music: operas, cantatas, chorales, vocal quartets, songs and various works for voice and instrument.

In his conversations with Claude Rostand in 1952, Milhaud revealed that he put vocal music at the front of the many paths he had followed simultaneously since the beginning of his career, and vocal music did indeed for a long time take first place in his chamber music. He did not begin his series of big symphonies until 1939.

This purely mathematical, but soulless, fact stems from another and much more important truth which was discovered very early by Milhaud's faithful friend, Paul Collaer: "Milhaud is a lyrical poet who expresses himself through music", for the melodic line, developed by the voice or the instrument, is always [primary] in his works and is the center around which everything is organized and built up. It is the best of himself, for, according to his own words written in 1922, it is for Milhaud, "the initial, authentic and organic musical element emanating from pure feeling".

This priority given to the melodic line reflects both his profoundest aspirations and his deep roots. Singing was from an early age part of his family environment - his father accompanied the Aix Musical Association singers on the piano; as for his mother, who was of Italian origin, she had "a powerful contralto voice" and had studied singing in Paris with Duprez until Darius' birth. It is undoubtedly from her that Milhaud inherited his fine baritone voice.

Adolescence is undeniably the age both of great impertinence and daring, but to set about composing and orchestrating a whole three-act opera, *Les Saintes Maries de la Mer*, at the age of fifteen is still surprising and significant. His first songs for voice and piano come from the same period. They were written using the German poet Heine's words, and later by setting poems by two of his companions from adolescence - Léo Latil and Armand Lunel. It is with them that he discovered contemporary poetry and theatre.

Léo Latil was the son of the family doctor and studied the violin with Léo Bruguier, Milhaud's teacher. As a Catholic, he was moved by religious faith tinged with mysticism - he was a sensitive and vulnerable person, tormented by the enigma of human destiny. He was a dreamer, melancholic and often sad, and found refuge in nature for which he had affection and boundless love: "she comforts me, she is my friend," he would say.

Between Latil and the young Darius there was great complicity, understanding and a deep intimacy of feelings. This can be seen in the circumstances in which Milhaud wrote the second movement of his *First Piano Sonata* one summer evening in 1911: "I was listening to Léo who was talking to me! It was already his poem, he was saying his

poem to me, and it was also my poem which he was singing. When I came back from Boulouris I wrote the second part of my sonata at one sitting... my work is a little bit his... his poem is a little bit mine."

Milhaud clearly found an echo of his own fervour in the poetic lyricism and the romantic soul of his young friend. Thus, not just Léo Latil's poems, but also other romantic themes and romantic poets - including Maurice and Eugénie de Guérin, who were dear both to Léo and Francis Jammes - were to take a considerable place in the path he chose up until 1914.

Armand Lunel, however, with whom he went to school in Aix-en-Provence, had a very different personality from that of Léo. He was Jewish like Milhaud and had a more robust and realistic mind. Later he researched the history of Provence and showed that he had real talent as a storyteller when writing short stories. At this time, he was trying his hand at poetry: "vague prose poems with excessive lyricism and a little extravagant which I tried to set to music," Milhaud tells us. These experiments continued in Paris where they both continued their studies. The songs composed were immediately played by Madame Montel, at whose house Milhaud lived. It is one of these songs, called *Désespoir* and dated 1909 which is the oldest of his published works. It has an early opus number - op. 33 - doubtless corresponding to a series of youthful works which today we no longer have. [This opus number predates the scores of Op. 1-443. *Désespoir* was privately published. A copy exists in the Bibliothèque Nationale in Paris.]

The genre of the song is thus one of the paths which Milhaud explored very early on. He was never to abandon this path, composing in all more than two hundred and fifty pieces. But up to now, musical analysts and musicologists have not been interested in these works - they have above all studied his many operas and his chamber music.

The song - a work of intimate character - does however help us to understand much about the man and the composer. It is only rarely a commissioned work, and thus represents the personal and individual part of the musician. Thus for Francis Poulenc, himself a great song writer, "setting a poem to music must be an act of love and never a marriage of convenience". I personally would be tempted to replace the "must be" in this statement by "can only be an act of love". Given this approach to composing, the dialogue between Milhaud and the poet can thus help us get closer to "the soul of his work", all the more so as this dialogue goes beyond the songs alone. Indeed, the authors of the poems he chooses are also, in many cases, those of his opera librettos, his ballet scenarios or the words of his cantatas.

Before looking at these poets and writers, a few remarks must be made about the whole of this corpus of over two hundred and fifty songs. The corpus covers almost the

whole of Milhaud's career, from 1909 to 1964 - thus one can follow step by step the development of the man and his style. The richest years in songs are those of his early career, between 1909 and 1920. Nonetheless, leaving aside a few rare periods filled by great works, such as the operas and cantatas between 1930 and 1940, Milhaud's interest for this musical genre never declined.

There are few isolated pieces, such as the *Poème du journal intime de Léo Latil*, Op. 73 - most of them are in groups of two or three, or more in veritable cycles. There is a literary or sentimental unity - for example, the collection of Claudel's *Sept poèmes de la Connaissance de l'est* Op. 7, Mallarmé's *Chansons bas*, Op. 44, or *L'amour chante*, Op. 409, which brings together texts by various authors, including Du Bellay, Musset and Rimbaud.

Milhaud generally composes his songs for a soprano or mezzo soprano voice. The first musicians to sing his works were Jane Bathori, Jeanne Lacoste and Madeleine Grey. Only the *Quatre poèmes de Paul Claudel*, Op. 26 and Francis Jammes' *Tristesses*, Op. 355 collection are clearly meant for a baritone voice, that of the composer himself. For the first set of songs, which are taken from *Corona benegnitatis Dei*, this choice was certainly due to their forceful and dramatic character. Milhaud had just finished *Les Choéphores* and was still under the influence of the force of ancient drama and the power of Claudel's prose.

As for the long elegiac monologue, *Tristesses*, where Francis Jammes evokes with emotion the loved one, it was doubtless for the composer, then aged sixty-four, a message of love and tenderness for his wife Madeleine, to whom he dedicated the work.

Francis Jammes and Paul Claudel are the two names which now must be discussed. It is they who, from the years 1909-10, freed Milhaud from his first attachments, from his first influences. If the romantic poets Léo Latil and Armand Lunel were still close to the composer, more than thirty new names appeared for all the songs he was to compose during all his career. With Jammes and Claudel, we find André Gide, Rabindranath Tagore, Charles Vildrac, Jean Cocteau, Jules Supervielle, Maurice Carême and many others.

The list of these poets, which, at first sight, does not seem to have much unity, does however bring out a remarkable fact: faithfulness throughout the composer's life to Jammes and Claudel. Thus, among the many poets and writers who in turn inspired him and surrounded him, these two poets are the ones whose presence is continual. This presence was certainly manifested in a different way, but with the same constancy.

The fifty or so songs setting Francis Jammes' poems to music were composed between 1910 and 1956. They follow the development in Milhaud's sensibility: the melancholy and tender feelings of early youth, the awakening of love, the bliss of happy love or the simple joy in the beauty of nature.

As for the songs composed with Claudel's poems, the first of which date from 1912, there are, admittedly, far fewer of them, but one must not forget that Claudel's name is also associated with Milhaud's up to 1970, for six cantatas, the ballet *L'homme et son désir*, some operas - the *Orestie*

trilogy, *Christophe Colomb*, *St Louis Roi de France*, and some incidental music. This type of work provided a framework which was better adapted to the powerful inspiration of Claudel's prose than to the intimate genre of the song.

It is thus this double complicity with Jammes and Claudel which appears as the major characteristic of the dialogue between Milhaud and the poets. Given the limits of a study of this kind, I will concentrate on this privileged relationship.

When, thanks to Léo Latil and a friend from Aix, Céline Lagouarde, the young Milhaud discovered Jammes' poetry at the age of seventeen and Claudel's verse one year later, it was a revelation - a revelation whose consequences were to go beyond the framework of the song genre alone. "Francis Jammes' verse brought me out of the mists of symbolist poetry," he said but these mists, which Cocteau called "clouds", were also those of Debussy's style, which at that time was dominant, both on the aesthetic level and on that of musical language. The young Milhaud, who greatly venerated Debussy, was under the latter's influence, as were his fellow students at the Conservatoire. The vocal oratory of Pelléas and his harmony were to influence Milhaud's works until around 1914.

But the shock, the "disenchantment" according to Vladimir Jankelevitch's expression, began when he read Jammes and Claudel. "The poets saved me," he liked to say; he immediately embraced their work; he at once began composing two collections of songs using Jammes' poems. Most of them come from *l'Angelus de l'aube à l'angelus du soir* in the first case, and from *Deuil des primevères* in the second. On the tide of his enthusiasm, he decided to write an opera on the play *La Brebis égarée* which had just appeared in the *Revue hebdomadaire* - a three-act opera he finished in 1914.

When, shortly afterwards, he discovered Claudel's poems, *Connaissance de l'est*, he felt equally strongly inspired. Speaking of them, he talked of how he "fell for" them and of his "burning fascination" which led him immediately to set seven of them to music.

What in Jammes had strongly appealed to Milhaud was, he said, "the return to everyday life, to the gentle way of life of the countryside, to the charms of humble people and familiar objects", and also his "feeling for nature which was so acute". Milhaud's country area was also in the south, but on the other side, in Provence. He felt connected to this part of France through the same respect for the heritage, the same feeling of having deep roots. For his *Memoires*, which begin by his affirming: "I am a Frenchman from Provence" Milhaud looks closely at the surroundings of his childhood and teens - he clearly recalls the picturesque street scenes in Aix-en-Provence, depicts the Parc de l'Enclos, the country house and evokes with emotion his long walks in the surrounding countryside with Léo Latil and Armand Lunel.

His writing reveals how he marvels at objects, animals, plants and nature in its most humble manifestations, recalling Jammes' great enthusiasm. Like Jammes, Milhaud was always faithful to that spirit of childhood, that spontaneity, the freshness of springtide, accepting all challenges, composing incessantly with the same joy, the same enthusiasm in spite of indifference or lack of understanding. Both of them also are

alike in their lack of intellectual pretension and of any pomposity in the expression of feelings.

In Jammes all this is expressed in particular by a direct style, by instinctive writing using simple words and everyday syntax. As for Milhaud, the same exigencies appear, in my view, in the melodic order of his music. In the whole of his work, the melodic line of the voice or the instrument has great unity - the phrases are of average length, are anchored in diatonism and are clearly shaped; they are characterised by sparing use of [wide-spaced] intervals and most often have melodic modulations revealing no searching for subtlety. They can be tonal and in this case are almost always in a major key, but they are most often governed by modal structures linked to the forming of melodic scales by the cycle of fifths. They are modeled on the effective conjunction of these scales and they reveal a modality which is not subjected to harmonic influence. Thus the composer instinctively comes to be one with the essence of pure melodic line, that of monody.

It is doubtless this which gives his melodic writing a simplicity, a naturalness and clarity often close to the strains of popular music. I believe it is by and through this writing that the sensitive part of his being close to Jammes and some others is expressed, with whom Milhaud finds the spirit of the poet d'Hasparren - Camille Paliard, Maurice Carême, Charles Vildrac and to a certain extent Rabindranath Tagore.

The period of the twenties when Milhaud set to music texts by Jean Cocteau, René Chalupe, Lucien Daudet and Paul Morand is not a denial of this spirit, of this sensibility. The laconic, inexpressive style and prosaicness were challenges of the moment to affirm the anti-sublime, the anti-romantic - behind the mask, restrained tenderness and emotion were often hidden.

The links between Milhaud and Claudel were, however, of another nature. There were, of course, constant factors at the root of their friendship - Claudel also was against intellectualism and abstraction. He was a "man of the soil" who like Milhaud refused sentimentalism and bore within him the demands of the senses, of the concrete and of the object. Yet what united them over and above all else was perhaps their common qualities of will-power, determination, boldness and generosity of invention linked to a solidity and strength which nothing seemed able to shake.

We know that Claudel liked the rhythmical power of Milhaud's music which indeed seems to answer the "cosmic rhythm" of Claudel's verse, its beat, based on the natural outpouring of words and syllables. But there is also another meeting point which, even if it does not appear so clearly, is nonetheless a fundamental stylistic component. It is their baroque inspiration. This is expressed in Claudel, for example, in the mixing of contrasted elements, like reverence and sarcasm, the sublime and the grotesque, the intertwining of forms, repetitions, parallel movements or again the effects of simultaneity given by the definition/negation coupling in some of his poems.

The double level of the poem "Décembre" in *Connaissance de l'est*, set to music by Milhaud, where the countryside described becomes an imaginary picture, a

model whose forms are caressed by the reader, is also an example of Claudel's taste for superimposed compositions. And this is where the parallel with Milhaud becomes clearer: the harmonic polytonality he was using in 1915 in the *Choéphores* or in the *Quatre poèmes de Paul Claudel*, Op. 26, does not come from a gratuitous search for dissonance. The divergent elements making up the aggregates do not mix, do not blend into one, as with other composers. These elements are of a simple nature, most often perfect chords and thus clearly identifiable; they build up one on the other, thus mutually highlighting each other; there is an antithetical mind behind this process which is immanent to the baroque character. His contrapuntal polytonality of the twenties is of the same type: songs with simple contours - whose tonality or modality proper to each one of them is clearly affirmed - are superimposed. His polyharmony, i.e. the superimposing of chords within the same tonality, such as can be seen in the songs of *Tristesses*, also brings together simple elements without mixing them together.

There is a multitude of colors in these mixtures of sounds, and a joyous profusion and abundance. Even the pre-1915 harmonies have a sumptuous quality which highlights - in the field of sounds and musical expression - Milhaud's "gourmandise for words", his "savoring of language" of which George Cattau speaks when discussing Claudel.

There again, as with Jammes, the dialogue between the poet and the musician is not simply an emotional exchange, touching the sensibility. It also belongs, and undoubtedly in an instinctive way, to the field of their respective techniques of composition, revealing the existence of parallel paths between them. It is these paths which consolidated their alliance.

Milhaud's double allegiance to Jammes and Claudel could seem to be contradictory. In fact, this is not the case, for, through this, two complementary elements of his genius are revealed - it is the line, the melody, the song coming from inside, from the heart, which joins him with Francis Jammes. The link with Claudel comes from everything surrounding or accompanying this line - harmony, polyphony marked by a density, a profusion, an exuberance which reflect the outside world, in other words the image of life itself.



The banner for the Darius Milhaud Centennial Celebration festivities was designed by artist Helen Biehle, Board member of the Darius Milhaud Society. The banner was used not only in Cleveland but was displayed also at the Los Angeles County and Severin Wunderman Museums, at Mills College, and in New York at Merkin Concert Hall, Brooklyn College and Albany. These displays provided an emblematic national unity for the Darius Milhaud Centennial Celebration.